

Das Rheingold (Rhine Gold)

1977

Saturday, October 1, 1977 8:00 PM
Tuesday, October 4, 1977 8:00 PM
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Das Rheingold



"I was kicking around the harbor that night in Kuala Lumpur. It was quiet except for the distant Javanese saloon songs that echoed across the water. Then I heard it. Soft at first. Then louder. A voice

"...her voice was honey, and I was a hungry bear!"

so enchanting, a melody so mesmerizing--it was as if her voice was honey and I was a hungry bear. I followed that voice through streets of stumbling sailors. Down a dark littered alley an oil lamp flickered through an open window. I threw one leg over the splintered ledge and climbed into the room. In the smoky dimness of the yellow lamplight I saw a vision that haunts me still.

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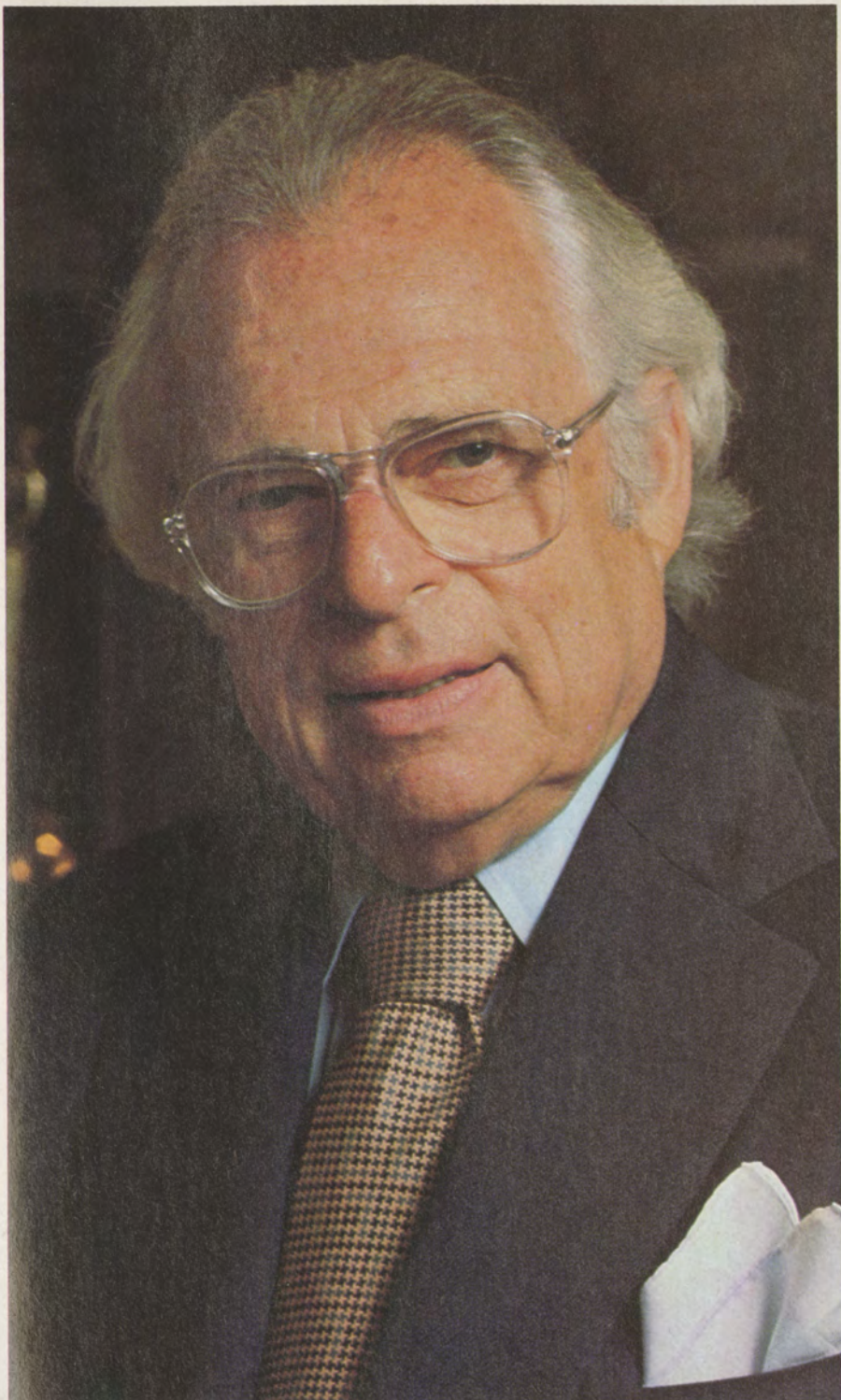


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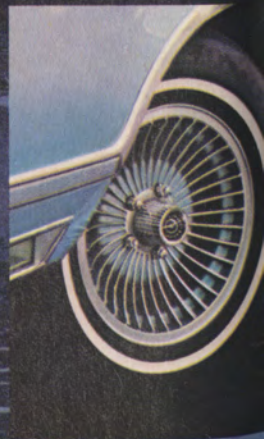
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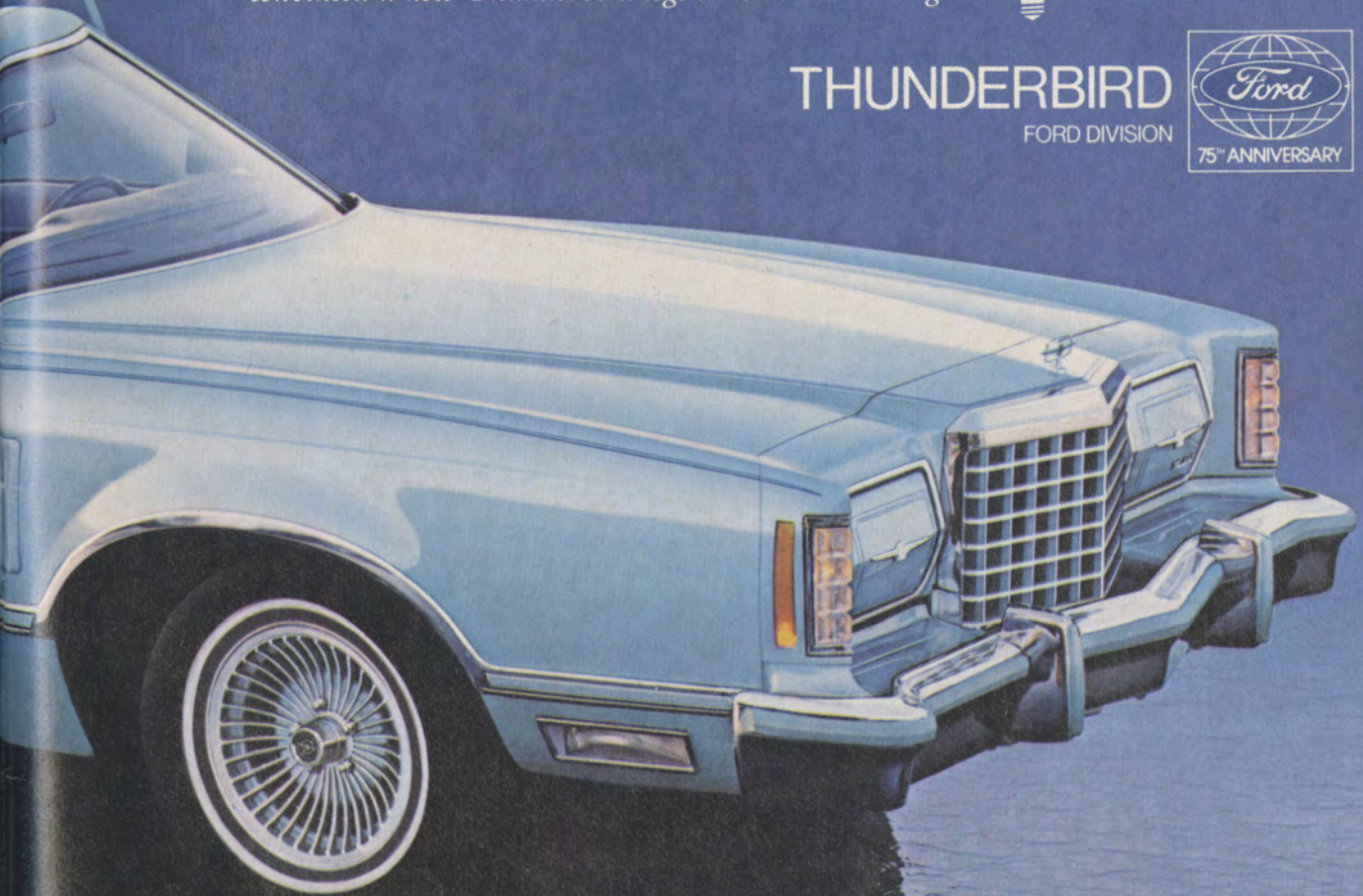
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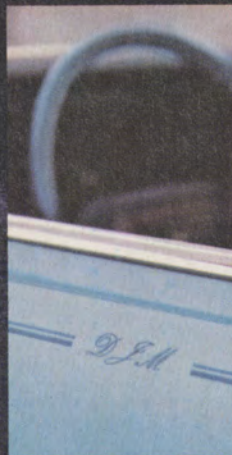
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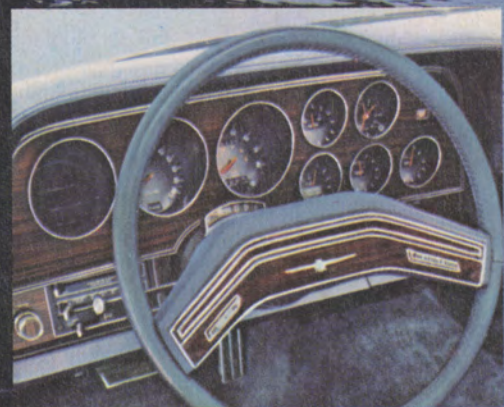
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Das Rheingold



A Message from the General Director 7

Richard Stead:
Creating an Illusion
by Arthur Kaplan 13

The Rhinegold
by David Hamilton 21

Opera in the Park 24

Maria Callas 30

Season Repertoire 42

Special Events 44

Our Generous Supporters 47

The Program 53

Box Holders 60

Artist Profiles 67

In Rehearsal 76

Life in the Pit
by Charlotte Greenspan 82

College Opera Association 89

The Covers 92

Calendar for the 55th Season 94



San Francisco Opera Magazine
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Art Direction: Browning Graphics
Arthur Kaplan, Staff Writer
Photographers: Caroline Crawford, Robert Messick, David Powers, Ron Scherl
Cover: Painting by Arthur F. Mathews. Photo by Ron Scherl

San Francisco Opera Magazine 1977 is a Performing Arts publication, Michel Pisani, Publisher; Anita S. Mocerri, Editor; Olga Trento, Managing Editor; Jerry Friedman, General Manager. © All rights reserved 1977 by Performing Arts. Reproduction from this magazine without written permission is prohibited. Performing Arts-S.F. Office: 651 Brannan St., San Francisco, California 94107. Telephone (415) 781-8931; L.A. Office: 9348 Santa Monica Boulevard, Beverly Hills, California 90210. Telephone (213) 274-8728. Printed in San Francisco.

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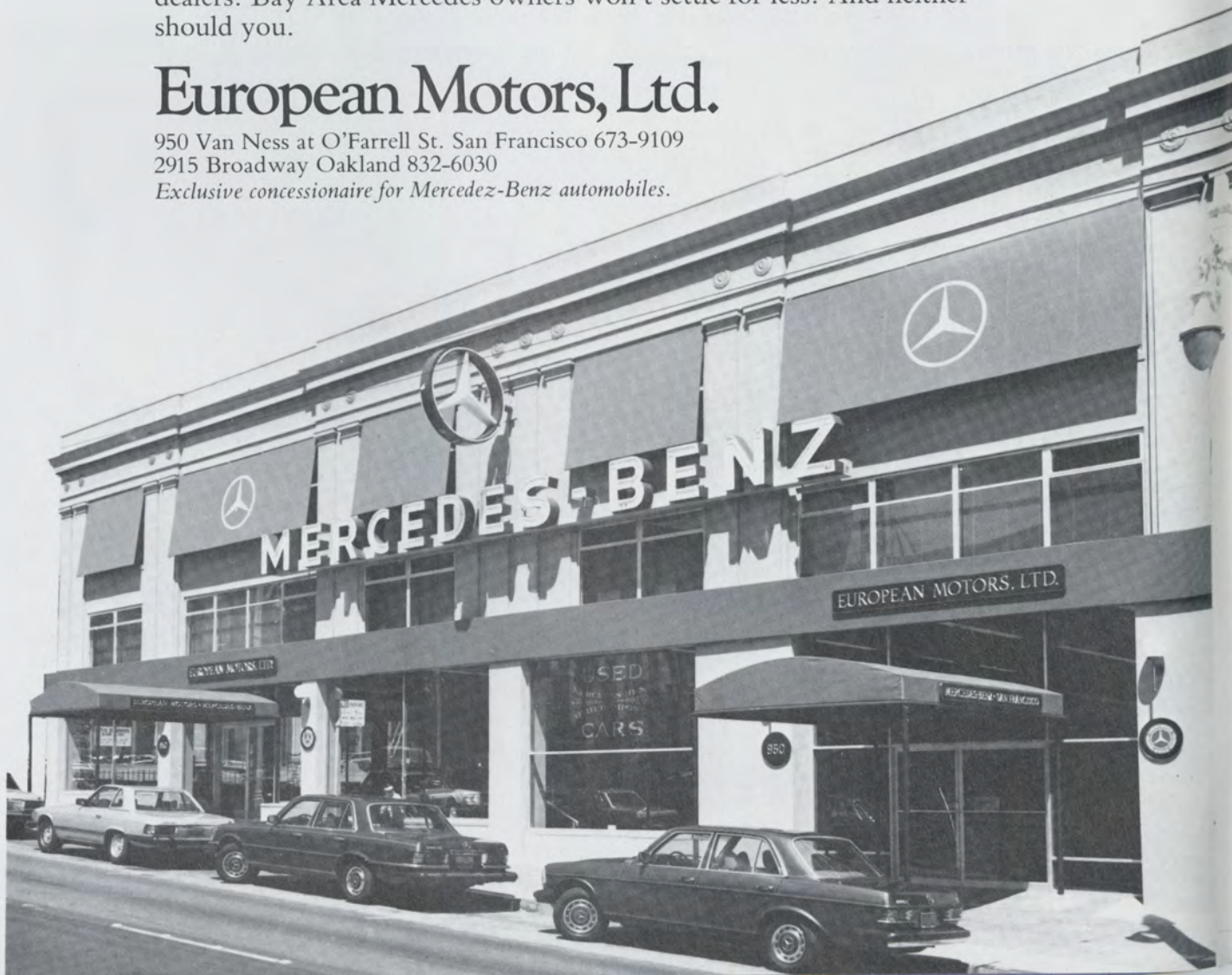




photo by Caroline Crawford.

Richard Stead puts the finishing touches on the makeup of Rhinemaiden Gwendolyn Jones.

Richard Stead: *Creating an Illusion*

by Arthur Kaplan

In 1963, when Richard Stead was studying to be a stage director at San Francisco State, the wig master for the San Francisco Opera, Stan Dufford, asked him to help out and pin on some feathers for the Spring Opera production of *The Tales of Hoffmann*. "I came down, helped at Spring Opera, and never left," confided Stead, who is now in his fifteenth year with the

Company and his eighth as head of the wig and makeup department. After working with Spring Opera Theater, he also spent a "wonderful, exciting" three years touring with Western Opera Theater. In addition to apprenticing himself to Dufford, Stead went to England to study with the wig master of Covent Garden and worked for six months in wigs and makeup with the

Royal Shakespeare Company. From 1970 until the present, he has been living for half the year in Amsterdam, doing six to seven productions for the Netherlands Opera, and returning to San Francisco for the fall season.

Now he has left Holland to work full-time with the San Francisco Opera. "At this point in my career," declares



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For every opera in which they appear (there is no chorus in *Rheingold*) each chorister has his own wig created specifically to fit his own measurements. Here the chorus head-stands are arrayed with wigs in the basement of the Opera House, awaiting curtain time.

Stead, "I want to teach as well, to start a kind of academy. There is no place in the United States or Canada to learn to be a theatrical wig maker and make-up artist. It's been a dream of mine to create a place where you're training other people, not just working on productions. Opera is developing so fast in America and there are so few trained people. Mr. Adler seems excited about the idea too."

For the past three years Stead has had an apprentice, in addition to his three assistants. "I'm very lucky to have one of the best staffs imaginable," says Stead. Together they will hand tie and be responsible for the approximately 3,000 wigs, hairpieces, beards and moustaches which will be used during the fall season. The wigs are all made from human hair, which Stead gets primarily from Europe. There is a large stock amassed in the basement of the opera house, where from two tiny little rooms sometimes emerge hundreds of wigs in a single day. In a naturalistic opera such as *Katya Kabanova* some singers may use their own hair. Otherwise almost everyone in the season will wear a wig. Stead is proud of the fact that the chorus and the supers go

on stage with almost the same quality wigs as the principals.

The reason that Stead enjoys working at the San Francisco Opera is that "we're one of the few houses to insist that wigs and makeup be done together. Some places have separate wig and makeup departments. But you're dealing with a total illusion, and it's impossible to split up hair style and makeup. They obviously go together. We have a unity, a style, which is very much ours. Everyone fits into the stage picture." Some singers can manage their own makeup, but by and large Stead and his staff end up doing most of it "to get a congruity of production." They do all of the chorus makeup, including such things as the body makeup for *Aida*. This means working on as many as 70 people in an hour. (There may be as many as 35 extra makeup artists hired for a show call.) In addition to the five people in wigs, there are at least five or six doing makeup on soloists. As Stead says, "You can't expect a chorus member to be proficient in singing and makeup, to be able to do a *Turandot* makeup one night and a stylized Wagner makeup the next."

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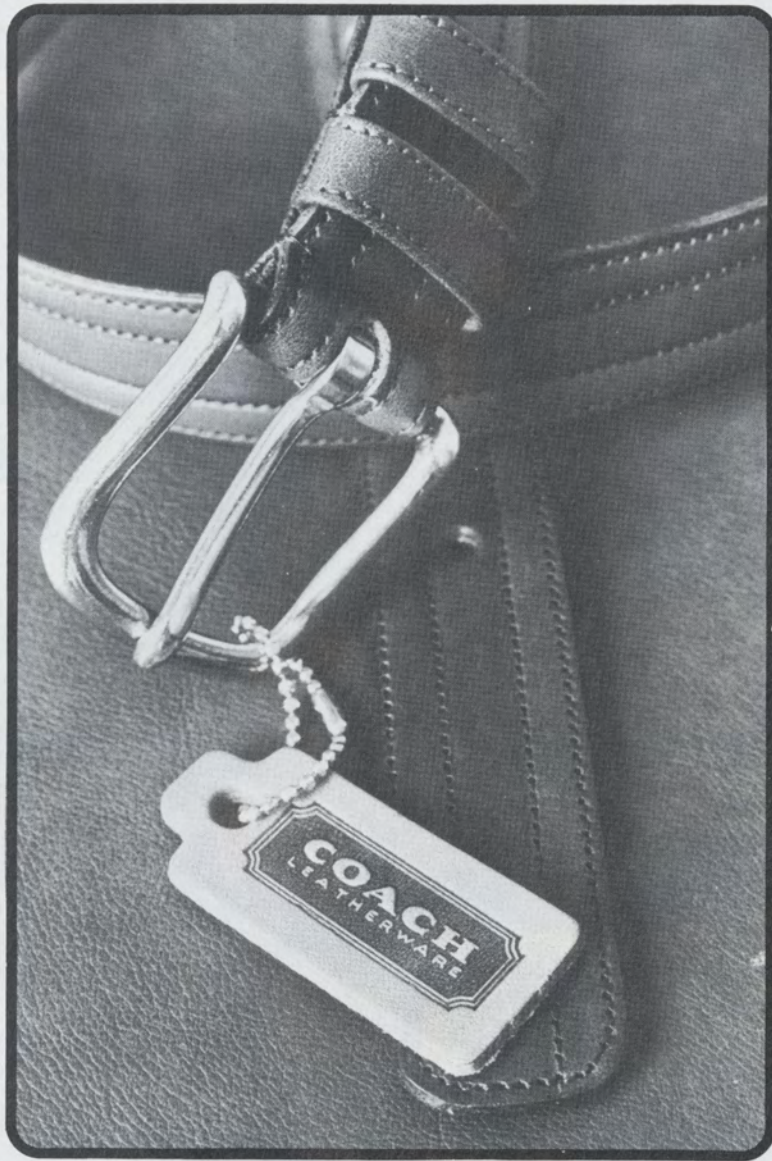
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Achieving a total design concept—sets, lighting, wigs and makeup, and staging—is sometimes difficult and involves trying to please a considerable number of people. “If it’s a new production,” explains Stead, “it’s much easier. There are conferences with the designer and director way in advance. We’re working, of course, to get what *they* want. It’s nice when a director comes and you’re totally on the same wave length and you really believe in the concept. Sometimes a designer and director don’t agree and you get caught in the middle. And then, of course, you have to please the singers as well. Occasionally it’s trying to persuade them that what they think is right, is not necessarily right. Because it looks good in a mirror, doesn’t necessarily mean it’s going to look good out front. A trick that I’ve used with singers is to take a photo from a dress rehearsal and say, ‘This is what you’re looking like.’ Most singers are intelligent enough to want to fit into a production. Hopefully everyone will have the same approach. There are times, however, when I’ve just taken over and done what I know is right.”

Stead cites this story of a potentially disastrous situation involving a singer when his foresight and quick thinking prevailed. “It was a Sunday matinee, the fourth performance of *Tosca*. I came down and started to do my work and someone said, ‘I suggest you go see the tenor.’ So, I went up to the tenor’s dressing room and, as I was walking up, everyone was laughing and saying, ‘Just wait. Ha, ha, ha . . . Just wait!’ I walked in, and he was bald! He had completely shaved his head. Up until then he had been using his own hair—a huge full head of black hair. I said to myself, ‘My God, what am I going to do?’ So, I went down and got a wig, and brought it back up.

No, he wasn’t going to wear it. He had gone and bought a \$3.95 wig at Penney’s or somewhere, and he was not going to be dissuaded from wearing that wig. So, I went and got Mr. Adler, and we all went into the dressing room. I cut his wig, and put it on him. But I sensed he had a little something in the back of his mind. In Act II, when he reappears on stage after being tortured, I stood guard there because I knew that he was going to take off that wig and go out there bald. I had five minutes to find something to put on his head!”

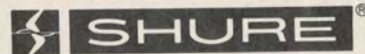
In collaboration with director Ghita Hager, Stead began to redesign the entire San Francisco Opera Ring cycle, beginning with last year’s revival of *Die Walküre*. The results of their efforts can be seen in the current *Das Rheingold*. Although the sets remain essentially the same, there have been certain changes in the costumes and the general look of the production, which, of course, involves the wigs and makeup. “Ghita and I have worked very closely on arriving at a concept,” says Stead. “You’ve got to agree on a concept in order to know where you’re going. We decided to bring the whole Ring back to a more naturalistic approach, where the humanity of the characters comes through more clearly. “In the makeup for the Ring one tries to get some indication of character—within the range of human emotions, but still larger than life. In the Ring you can go much further than with most other operas since you’re dealing with strong stereotypes. All the Ring characters wear wigs, and the color coordination must be precise. Hair color becomes important to point out who relates to whom and to insure some sort of congruity. This year I decided to use metallics for the gods,



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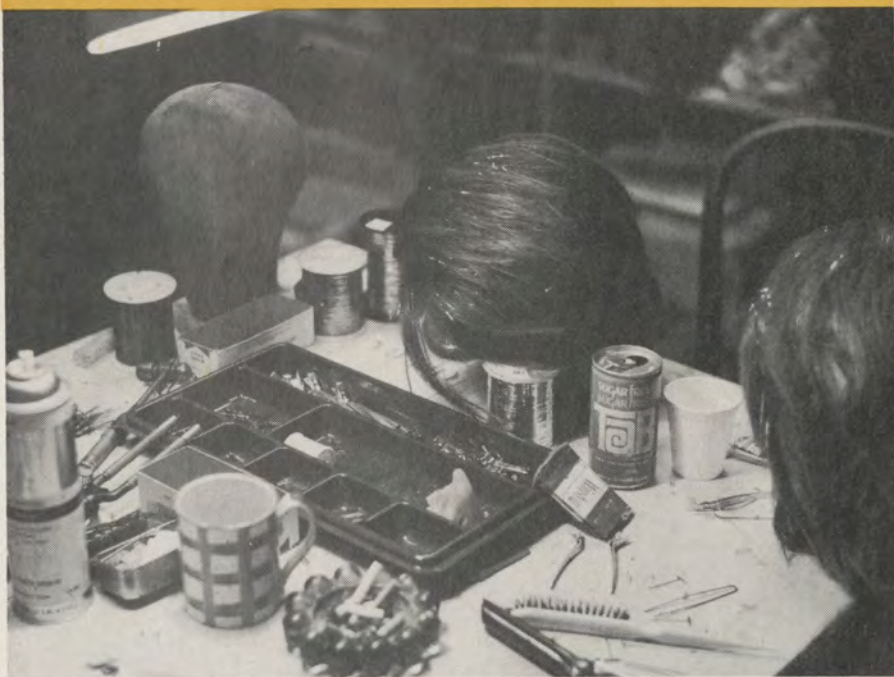
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instead of painted-on color. Metallic threads—reds and golds and silvers—are tied into the wigs along with the human hair. It gives a very subtle effect. I discovered the technique in a production of *Der Rosenkavalier* two years ago in Holland. I used silver-gray thread in the white wigs. The effect must carry to the makeup, which will have metallic highlights."

"The first time the new Ring was done here," continues Stead, "it was far more stylized. All the gods were blue—in hair, costume and lighting. The Walkyries, for example, were various shades from pale blue to dark purple. It's hard to bring out Brünnhilde's womanliness when she's blue," he laughed. Beginning with last year's *Walküre*, Wotan, Fricka and the Walkyries were more towards the red tones for greater humanity and warmth. "All the gods, aunts, uncles and cousins," elaborates Stead, "will be in shades of auburn."

As an example of changing tastes and concepts in productions of the Ring,

Stead again cites the Walkyries. "When I first saw *Die Walküre*, they actually wore blond braids and helmets. In the 15 years since I've been here, we've had four different approaches for the wigs. First, they were very stylized helmet-shaped wigs made out of blocks of hair. Then we used winged helmets made out of glittercloth. At the start of the current Ring cycle there were those stylized blue wigs, which lost some of the human element. Now we're doing it with metallics, the way I felt it should be done all the time, for a much more human effect.

"You know, you can't be weak about the Ring," declares Stead. "You can't have a tentative, middle-of-the-road, namby-pamby approach. You've got to make a strong statement. Being the first work of the Ring, *Rheingold* is where you make your point. The audience must be aware of how each character fits into the whole complex thing. If it doesn't come across in visual terms, if it doesn't project out front, you haven't achieved your goal.

continued on p. 78

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The Rhinegold

by David Hamilton

Richard Wagner (1813-1883) was musical director of the Court Opera in Dresden when he embarked on what remains, more than a century later, the most ambitious and complex musico-dramatic undertaking in the history of European culture, *The Ring of the Nibelung*, to which *The Rhinegold* is prologue. At the start, Wagner was thinking in conventional terms: a single opera based on the Teutonic and Norse myths that he had been studying during the 1840s. But it soon became clear that his 1848 libretto for *Siegfried's Death* (corresponding roughly to the eventual *Twilight of the Gods*) was inadequate fully to realize the scope of the subject. After his exile from Saxony because of his conspicuous participation in the abortive Dresden revolution of 1849, Wagner added a second opera, *The Young Siegfried* (1851, equivalent to the present *Siegfried*). By Fall 1852, further reflection convinced the composer that still more of the story would have to be shown on stage, and he added to the plan a "big prelude" (*The Rhinegold*) and a third full-length opera (*The Valkyrie*). These librettos were drafted in late 1851 and brought to completion the following year, with *The Rhinegold* coming last, finished on November 3, 1852.

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If the text of *The Ring* took four years to evolve, the music took much longer. Although he had sketched some musical material for *Siegfried's Death* back in 1850, Wagner now began composition with *The Rhinegold*. During an afternoon nap in La Spezia on September 5, 1853, the conception of the orchestral prelude came to him, and the opera proceeded quickly, with the composition finished by January 14 of the next year, the orchestration by May 28. But from here to the final page of *The Twilight of the Gods* would be a saga of two decades, with interruptions for the more "practical" projects of *Tristan* and *The Mastersingers* and for innumerable professional, financial, and personal upheavals.



Three sets of San Francisco Opera Loges and Wotans over the years. Thomas Stewart (left) and Richard Holm; Friedrich Schorr (center) and Hans Clemens, and the current Ragnar Ulfung and Franz-Ferdinand Nentwig (in rehearsal).

Over the composer's strenuous objections, *The Rhinegold* was performed in Munich on September 22, 1869, at the command of Wagner's fervent admirer and patron, King Ludwig II of Bavaria. But the official premiere did not come to pass until August 13, 1876, when it inaugurated the first complete *Ring* cycle, conducted by Hans Richter, at Wagner's own Bayreuth Festival Theatre—itself a part of the grandiose scheme to create a national theatre for the German people. By now, the former Dresden *Kapellmeister* was a central figure in the world of European culture, both acclaimed and detested with a fervor never previously accorded to a musician.

The Rhinegold was the last of the *Ring* operas to reach America (on January 4, 1889, at the Metropolitan Opera House in New York), and the first to be heard in San Francisco, where it inaugurated the first local *Ring* cycle on November 1, 1935, under the direction of Artur Bodanzky. *The Rhinegold* reflects in miniature the overall form of the cycle: its first scene is by way of a prologue to the other three, and takes place at an unspecified time before the single, eventful day that dawns with Wotan's first glimpse of his completed fortress and ends with the gods' somewhat dubiously triumphal entrance into Valhalla. Wotan, whose ambition has led him into a deceitful compact with the giants, on that day compounds the

continued on p. 26



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Opera in the Park



On the Sunday afternoon following the opening of the current opera season, the annual San Francisco Opera Concert in the Park was presented in the music Concourse of Golden Gate Park under the baton of Maestro Kurt Herbert Adler. Soloists (above) were mezzo-soprano Elena Obraztsova, tenor Giacomo Aragall and soprano Renata Scotto. Adler conducted overtures by Rossini and Verdi, the *Manon Lescaut* intermezzo of Puccini and Wagner's Prelude and Love Death from *Tristan*. In addition to scheduled numbers of Donizetti, Puccini, Verdi and Tschaikovsky, Miss Obraztsova sang the *Carmen* Seguidille as an encore, and Miss Scotto and Aragall performed the drinking song from *La Traviata*. The Opera Concert in the Park is provided by a generous grant from the San Francisco Examiner Benefit Fund and presented with the cooperation of the San Francisco Opera and Local 6, American Federation of Musicians. Tom Malloy, executive assistant to the general manager, handles arrangements for the Department of Recreation and Parks. The Examiner estimated that 18,000 people attended this year's concert.

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The Rhinegold
continued from p. 23



The Rhine waterfalls at Schaffhausen.

immorality by forcing the ring from Alberich—and the fact that Alberich had first stolen the ring himself does not absolve Wotan from blame, nor does his final, reluctant abandonment of it to the giants free him of the curse that Alberich has cast upon all its future owners. In fact, Wotan appears to be no better than his ally, mendacious Loge, or his opponents, brutal Alberich and the cloddish giants. (Later, in the second act of *The Valkyrie*, he will become a tragic figure, when he comes to the realization that his unethical tactics have fatally compromised his ambition to rule the world.)

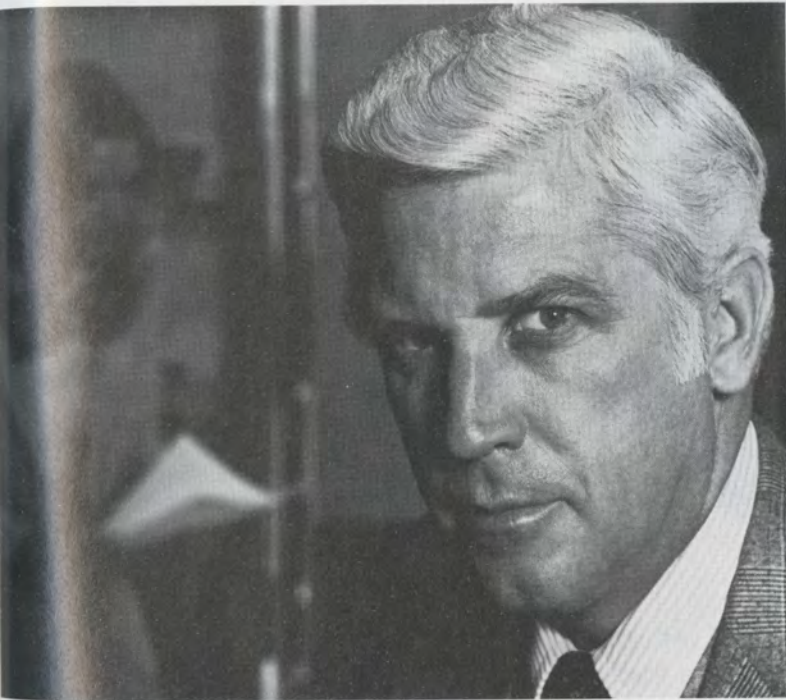
That eventful day is framed musically in a significant way, for the central section ("Abendlich strahlt der Sonne Auge") of the final scene recapitulates in even more majestic garb the music to which, in the golden dawn two scenes earlier, Wotan had first greeted his castle ("Vollendet das ewige Werk!"). Not just the noble tune returns, but also its key of D-flat major

(the same key to which *The Ring* will come full circle at the end of *The Twilight of the Gods*) and its unique sound of Wagnerian brass; even if we know nothing consciously of harmony or orchestration, we cannot miss the special resemblance between these two passages, which distinguishes them from many other and briefer references to the Valhalla theme that have come between.

(The sound of those brass instruments was in its time a new color in the opera house, and is still mighty distinctive. From the military bands of the day, Wagner took the orotund profundities of tubas, bass trumpet, and contrabass tuba to enrich, and especially to deepen, his brass choir. Some of these instruments also serve to make equally unforgettable, in a more grotesque vein, the ponderous stride of the giants, the jagged course of their motive in strings and contrabass tuba underlined by accents in trombones and timpani. But *The Rhinegold* is a sonic spectacular, as listeners to the

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famous first stereo recording in the late 1950s discovered: not only the stage-effect sound of the sixteen anvils pounding out the Nibelung rhythm, but much of the writing for the pit orchestra as well, from the fat sonority



Richard Wagner at Tribschen in 1869, the year of the Rheingold premiere.

of eight horns in the opening pages to the swirling divided violins of Donner's thunderstorm and the multiple harps that give the rainbow bridge its shimmer.)

That effect of grand closure created by the return of the Valhalla music

near the opera's end is but one of the means by which Wagner unifies and organizes his two-and-a-half-hour span of musical drama. Setting to music this project of epic magnitude, he realized, called for a new kind of continuity that would do away with the "numbers" of earlier opera, each of them crystallizing a particular emotion or conflict, coming to a full stop followed by (if all had gone well) applause and a fresh start. The whole time scale of music had to be rethought, and it took Wagner a good deal of time before he was ready to begin—until that drowsy afternoon in La Spezia, when his unconscious probings took shape and he suddenly felt as if he were sinking in a great flood of water:

"The rush and roar soon took musical shape within my brain as the chord of E-flat major, surging incessantly in broken chords: these declared themselves as melodic figurations of increasing motion, yet the pure triad of E-flat major never changed, but seemed by its steady persistence to impart infinite significance to the element in which I was sinking. I awoke from my half-sleep in terror, feeling as if the waves were now rushing high above my head. I at once recognized that the orchestral prelude to *The Rhinegold*, which for a long time I must have carried about within me, yet had never been able to fix definitively, had at last come to being in me; and I quickly understood the very essence of my own nature: the stream of life was not to flow to me from without, but from within."

This is at once incomparably vivid insight into Wagner's creative process and a compelling description of the music. Had Wagner been looking at his achievement from an historical viewpoint, he would doubtless have added that he was doing something unprecedented: in a time span of about four minutes, during which a Beethoven would have circled through

continued on p. 33

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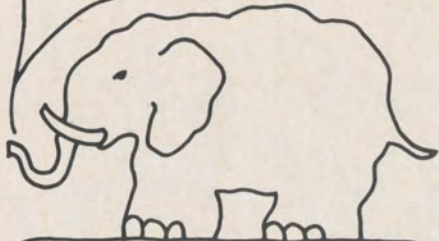
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Maria Callas



The unexpected death of soprano Maria Callas last month in Paris was a tragic event for the world of opera. She was equally renowned for her musicianship, her ability to galvanize what had previously been considered staid and placid works, her talent for vocal coloration of operatic texts, and for her uniquely vibrant and exciting voice. Although she sang concerts in San Francisco in 1958 and again in 1974, Miss Callas never appeared in opera here. In 1968, already a number of years after her final stage appearance anywhere, she visited San Francisco to meet with general director Kurt Herbert Adler (above) to discuss the possibility of a comeback appearance. Maestro Adler recalls that he offered Miss Callas a production of *La Traviata*, which she declined. He then suggested Poulenc's *La Voix Humaine* as being an ideal vehicle for her. Miss Callas pondered for a while, then allowed as that might be the case but demurred "you know, Mr. Adler, I never sing modern music." Although she continued to make recordings, and sang live concerts throughout the world in the early '70s, Maria Callas never again appeared on the operatic stage. The San Francisco Opera joins opera lovers everywhere in mourning her untimely passing.

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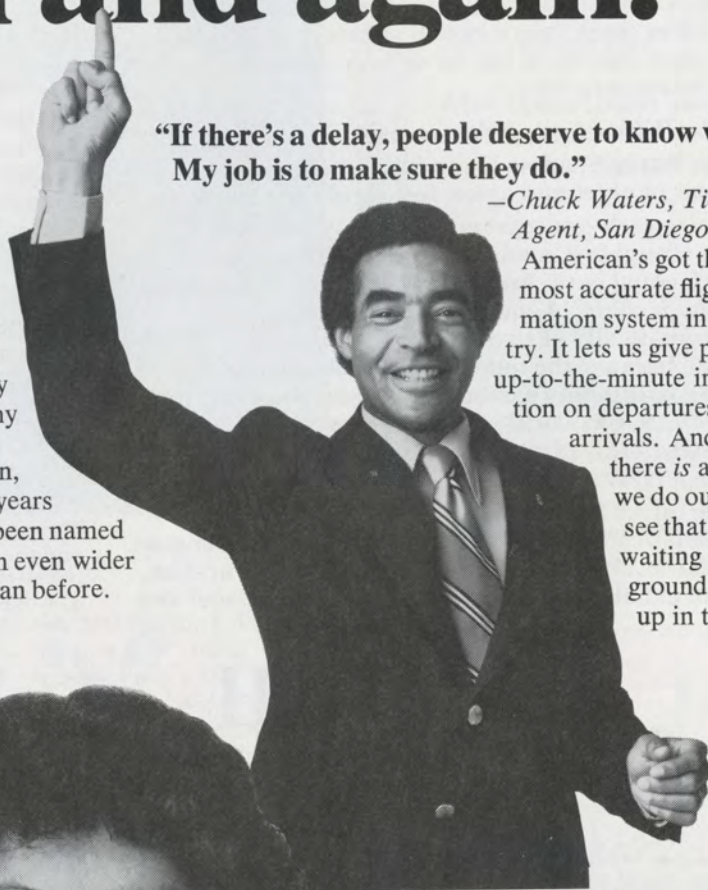
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a variety of keys and returned to a mighty reaffirmation of his starting point, Wagner never once moves from that single chord of E-flat major. By the standards of the time, that was hardly even music—yet so masterfully is the orchestral tapestry woven that our attention is riveted from beginning to end of this Wagnerian equivalent to the opening chord of, say, the *Eroica* Symphony.

To work on this new time scale, Wagner obviously had to make musical events occur rather more slowly than in earlier music: no listener could concentrate for 150 minutes at the level required by the closely packed, intricate workings of a Beethoven quartet. So, just as older operas alternate between intense set pieces and the low density of talky recitative, Wagner spaces out his equivalent of arias with



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Stage director Ghita Hager (back to camera) indoctrinates *Rheingold* cast members Wolf Appel (Mime), Ragnar Ulfung (Loge) and Franz-Ferdinand Nentwig (Wotan).

“thinner” music — occasionally (and especially in *The Rheingold*) something very close indeed to old-fashioned recitative, punctuated by simple chords in the orchestra. More often, he will superimpose the vocal lines over a steadily moving orchestral texture, into which fragments of themes are embedded.

This is what happens immediately after the prelude to *The Rheingold*. When that famous E-flat chord finally changes, with the first note of Woglinde's little ditty, the motion of the prelude continues, but now lightly in the violins instead of forcefully in the full orchestra: a barcarolle-like 6/8 that rocks back and forth as the maidens chat and Alberich clammers into view. With only the briefest of interruptions and modifications, this same basic pulse underlies the entire first scene—so simply and naturally that we barely notice it, yet pulling us along in the background of the major events, a kind of clothesline on which they are hung.

Among those major musical events, the most important is the introduction

of themes, with which Wagner is very sparing, for the same reason that he doesn't write continuously thick and complicated textures: he doesn't want to wear his listeners out by throwing too much at them in a short time. The initial episode of *Rheingold's* first scene really involves but two themes: that of the Rhine, which we know from the prelude, and the Rhinemaidens' little ditty (“Weia! Waga! Woge, du Welle!”). There is a bit of onomatopoeic writing to illustrate Alberich's scrambling and sneezing, but nothing distinctive enough to suggest that we ought to remember it — whereas the other two themes will recur often throughout the cycle, right up to the last pages of *The Twilight of the Gods*. On them, and very little else, is built the whole episode during which the three maidens in turn entice and reject Alberich; when they mock him in trio (“Wallala! Wallala!”), their original song returns in full in the orchestra, rounding matters off symmetrically.

A second type of major musical event is a change of key — one of those things that's rather complicated to

continued on p. 88

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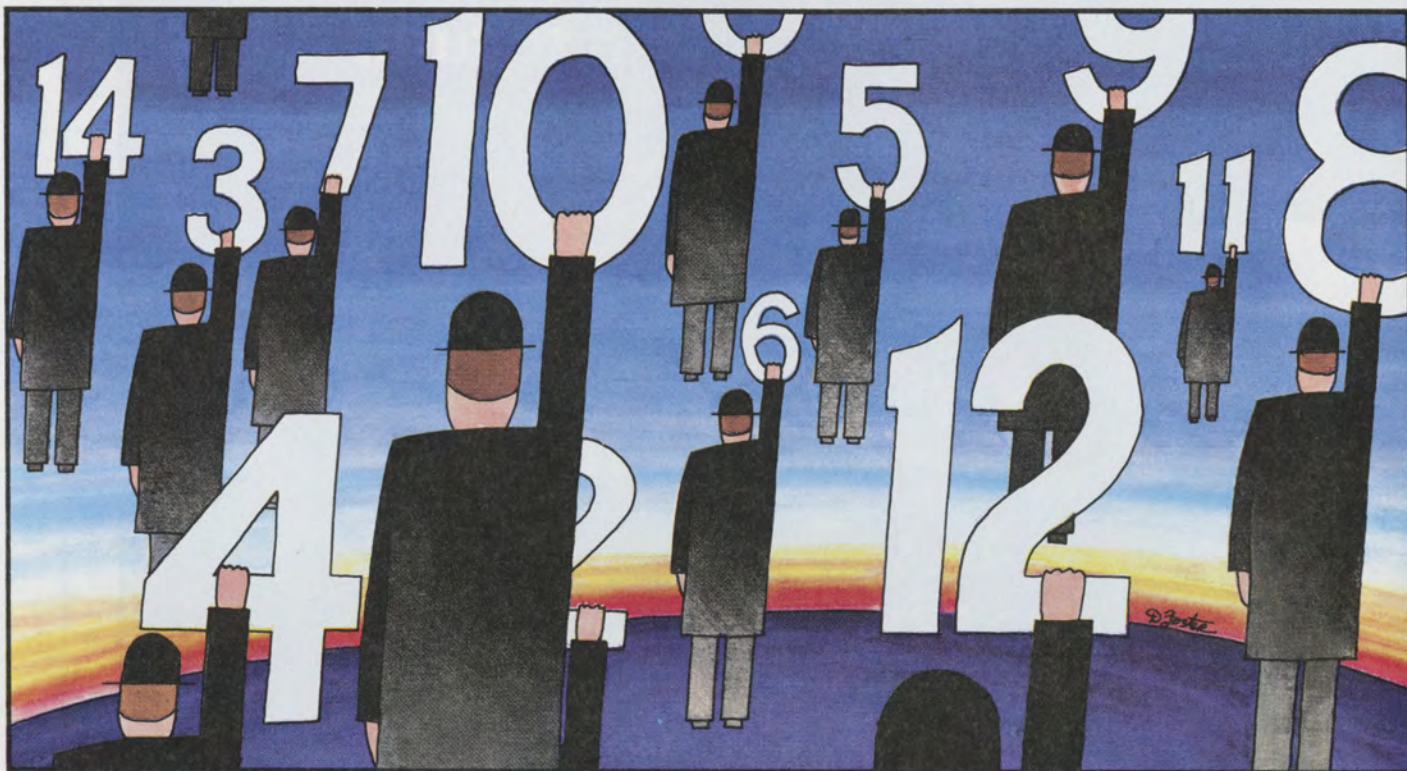
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This year makes the 55th consecutive year that San Francisco Opera has presented its brilliant fall opera season. Advance ticket sales have been the highest in history, proof that the selection of operas meet with your approval and that you know the quality of the productions will be superb. San Francisco Opera is recognized as one of the great opera companies of the world, and we will do our utmost to continue to earn that reputation.

Three of the ten operas to be performed are new to San Francisco and, of the remaining seven, none has been seen in San Francisco for at least five years. Five of the productions come from other opera companies, two are new designs and only three have been seen in San Francisco heretofore. Productions exchanged with Metropolitan Opera for some of our productions include *Adriana Lecouvreur*, *Aida* and *I Puritani*. Two—*Idomeneo* from Cologne Opera and *Turandot* from Strasbourg Opera—were designed by Jean Pierre Ponnelle, who is well known to San Francisco audiences. The sharing of productions among opera companies is a trend of recent years to increase repertoires in an economical way. A new production of *Un Ballo in Maschera* was made possible by a gift from a friend of San Francisco Opera. Several other

generous patrons have made special gifts to help defray the costs of *Katya Kabanova*.

Production of grand opera is expensive. Even when we enjoy 100% capacity attendance, revenues from ticket sales cover only approximately 60% of our costs. The remainder, which in 1977 is estimated at \$2,800,000, must be raised from a variety of sources—generous patrons who finance new productions, guarantors, income from endowment funds, grants from local and federal governments, donations from the Opera Guild and from contributions to our annual Operating Fund campaign, the single biggest money raiser. Despite all of these generous contributors, we incurred a deficit of \$150,000 in 1976; such deficits, of course, cannot continue. We work hard to keep costs to a minimum (e.g., the sharing of sets and costumes with other opera companies), but they continue to increase as a result of the increase in cost of living. More than 78% of our costs are for payroll and fringe benefits. These increased costs can be recovered only partly through ticket price increases. We must increase significantly the number of contributors to the Operating Fund. If you are not presently a contributor, won't you now join those who help each year? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Our continued existence depends on you.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Roger Boas, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to

San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

This year's five student matinees, sponsored, as in the past, by the San Francisco Opera Guild, will present Gounod's *Faust*. Thousands of young people, most for the first time, are exposed to grand opera and they enjoy it thoroughly.

Just as this letter was written, the good news was announced that the funds are now available to complete the Opera House, by extending the rear to Franklin Street to provide vitally needed storage space, chorus rooms and other facilities. This is part of the Performing Arts Center project which contemplates a new symphony hall on the block bounded by Van Ness Avenue, Hayes, Franklin and Grove Streets, a rehearsal hall suitable for opera and ballet and a parking garage to replace the parking facilities displaced by the proposed new symphony hall.

Once again, San Francisco Opera is indebted to Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation, Oakland, California, for making live radio broadcasts of the complete 1977 season possible as a public service. These live broadcasts are heard up and down the West Coast and in Chicago, in the Bay Area over station KKHI AM/FM. This year, for the first time, delayed broadcasts of all ten operas will also be heard over more than 120 member stations of National Public Radio beginning early in October, an expansion that will enable millions of opera lovers throughout the country to enjoy our fine performances.

Enjoy our season!

A handwritten signature in cursive script that reads "Walter M. Baird".

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San Francisco Opera Association

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<i>Conductors</i>	Kurt Herbert Adler, Richard Bradshaw**, Riccardo Chailly*, Janos Ferencsik, Gianandrea Gavazzeni*, Heinrich Hollreiser*, Rafael Kubelik*, Paolo Peloso, Jean Périson, John Pritchard
<i>Chorus Director</i>	Richard Bradshaw**
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Paulette Haupt-Nolen†, Ernest Fredric Knell, Warren Jones, Terry Lusk, Christofer Macatsoris*, Louis Salemno
<i>Boys Chorus Director</i>	William Ballard
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell, Ghita Hager, Jacques Karpo*, Jean Pierre Ponnelle, Günther Rennert, Raf Vallone**
<i>Productions Designed by</i>	John Conklin*, C. M. Cristini*, George Jenkins, Ming Cho Lee, Jean Pierre Ponnelle, David Reppa*, Günther Schneider-Siemssen*
<i>Costume Designers</i>	Ray Diffen*, Peter J. Hall*, Pet Halmen, Maria-Luise Walek**
<i>Lighting Designer and Director and Art Consultant</i>	Thomas Munn
<i>Choreographers</i>	Rael Lamb*, Bonita Rose*
<i>Assistant Stage Directors</i>	Grischa Asagaroff*, Julie Bellisle†, Matthew Farruggio, Sheila Gruson**, Nicolas Joel**, Robert Ripps
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Robert Ripps
<i>Language Coaches</i>	Nora Norden (German) Elena Servi Burgess (Italian and French)
<i>Production Assistants</i>	Larry French*†, Michele LeMeteyer†, Nina Manos*, Renee Roatcap§*
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<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Karen Bradley, Candace Neal*, Rex Rogers
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<i>Sound Design</i>	Charles F. Swisher
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
<i>Official Photographers</i>	David Powers*, Ron Scherl
<i>San Francisco/Affiliate Artist Opera Program</i>	Susan Patton, Administrator Paulette Haupt-Nolen†, Music Director
<i>Master Carpenter</i>	Technical Staff for the War Memorial Opera House Michael Willcox
<i>Master Electrician</i>	Jack Philpot
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*San Francisco Opera debut **American opera debut †National Opera Institute Apprentice §Comprehensive Employment Training Act (C.E.T.A.) ‡Exxon/Arts Endowment Conductors Program

The Knabe is the official piano of San Francisco Opera

The 1977 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.

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A Vintage 55th Season And A Record Annual Giving Goal: \$2.8 Million

We are privileged to enjoy the world's best opera here in the Bay Area year after year.

Like every major arts organization, San Francisco Opera faces a widening gap between earned income and expenses.

This year \$2.8 million must be raised from diversified sources to offset inflationary costs and avoid a deficit.

Blessed in recent years with successful seasons, Company ticket sales and other earned income reflect an enviable 60% of our annual operating budget.

The remaining 40%, however, must be met by voluntary gifts, grants, and production sponsorships from numerous individuals, corporations, foundations and arts agencies to help us realize a successful 1977 season.

San Francisco Opera belongs to you, the many thousands who attend its performances and enjoy its radio broadcasts and the Bay Area whose cultural life it enhances.

Your support is vitally needed now. Your tax-deductible gift, received no later than December 31, 1977, signifies your commitment to maintaining and sustaining our most glorious and principal cultural asset.

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San Francisco Opera Association
Development Office
War Memorial Opera House
San Francisco, California 94102
(415) 861-4008, ext. 45

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Fiorenza Cossotto*
Christiane Eda-Pierre*
Maria Ewing*
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Eva Marton*
Leona Mitchell
Carol Neblett*
Elena Obraztsova
Maria Parazzini**
Patricia Payne**
Leontyne Price
Katia Ricciarelli
Hanna Schwarz**
Renata Scotto
Nancy Shade
Beverly Sills
Elisabeth Söderström*
Pamela South†
Jocelyne Taillon*
Carol Todd

Tatiana Troyanos
Mildred Tyree*
Carol Vaness**
Ruth Welting*
Beverly Wolff

Wolf Appel
Giacomo Aragall
Aldo Bramante**
José Carreras
Allen Cathcart*
Gianfranco Cecchele*
William Cochran
Lawrence Cooper
Rémy Corazza**
James Courtney
John Davies
Jozsef Dene**
Dale Duesing
Joseph Frank
Bonaldo Giaiotti
David Cale Johnson**
Robert Johnson*
William Lewis
Frank Little*

Chester Ludgin
Barry McCauley**
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Raymond Manton
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Luciano Pavarotti
William Pell*†
Ray Reinhardt*
George Shirley*
Cesar-Antonio Suarez*
Giuseppe Taddei
Michael Talley*
Eric Tappy
Giorgio Tozzi
Ragnar Ulfung
Ivo Vinco*
Ingvar Wixell
Giorgio Zancanaro*

*San Francisco Opera debut
**American opera debut
†San Francisco/Affiliate
Artist—Opera Program

Chorus

Janice Aaland
Arlene Adams
Deborah Alexander
Kathy Anderson
Candida Arias-Duazo
Doris Baltzo
Norma Bruzzone
Louise Corsale
Beverly Finn
Lisa Louise Hill
Lola Lazzari-Simi
Cecilia Maclaren
Tamaki McCracken
Irene Moreci
Janet Marie Noffsinger
Rose Parker
Anna Marie Riesgo
Shelley Seitz
Bonnie Jean Shapiro
Claudia Siefer

Alma R. Simmons
Linda Millerd Smeage
Claudine Spindt
Ramona Spiropoulos
Sally S. Winnington
Arlene Woodburn
Garifalia Zeissig

Perry Abraham
Winther Andersen
Daniel Becker Nealeigh
Kristen Robert Bjoernfeldt
Duane Clenton Carter
David M. Chervený
Robert Clyde
Angelo Colbasso
James Davis
Robert Delany
Bernard Du Monthier

Peter Girardot
Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth Maclaren
Kenneth Malucelli
Jim Meyer
Thomas Miller
Eugene Naham
Charles L. Pascoe
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Philip L. Siegling
Francis Szymkun
James Tarantino
D. Livingstone Tigner
William Chastaine Tredway
John Walters
R. Lee Woodriff

Extra Chorus

Roberta Bowmann
Anne Buelteman
Cynthia Cook
Patricia Diggs
Margaret Hamilton
Christina Jaqua
Susan D. Jetter
Maureen Gail MacGowan
Elaine Messer

Penelope Rains
Nancy Wait

Gennadi Badasov
Michael Bloch
Riccardo Cascio
Joseph Ciampi
Angelo Colbasso
Kenneth Hybloom

Robert Klang
Joseph Kreuziger
Matthew Miksack
Karl Saarni
Karl Schmidt
Lorenz Schultz
Mitchell Taylor
Gerald Wood

Orchestra

1ST VIOLIN

Zaven Melikian
Concertmaster
Daniel Shindaryov
Concertmaster
Ferdinand M. Claudio
William E. Pynchon
Assistant Principal
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
Bruce Freifeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi
Jeanne Marvin
Celia Rosenberger

2ND VIOLIN

Felix Khuner
Principal
Herbert Holtman
Virginia Roden
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Linda Deutsch
John Konigsmark
Sylvia Mitchell

VIOLA

Rolf Persinger
Principal
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Thomas Elliott

Jonna Hervig
Ellen Smith
Kenneth Harrison
Ruth Freeman

CELLO

David Kadarauch
Principal
Rolf Storseth
Judiyaba
Melinda Ross
Tadeusz Kadzielawa
Helen Stross
Barbara Wirth
Margaret Moores

BASS

Michael Burr
Principal
S. Charles Siani
Carl H. Modell
Donald Prell
Philip Karp
Michelle Burr
Steve D'Amico

FLUTE

Walter Subke
Principal
Lloyd Gowen
Gary Gray
Barbara Breeden

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson
Principal

Raymond Dusté
Deborah Henry
Eleanor Dusté

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath
Principal
Donald Carroll
David Breeden
Richard Burke

BASS CLARINET

Donald Carroll

BASSOON

Walter Green
Principal
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

FRENCH HORN

Arthur D. Krehbiel
Principal
Eric Achen
Jeremy Merrill
Paul McNutt

FRENCH HORN/ WAGNER TUBA

David Sprung
Principal
Gail Sprung
Max Mazenko
Jim Callahan

Allyson Way

Ric E. Abel
Isom Buenavista
Charles Foster
Jeffrey Judson

TRUMPET

Donald Reinberg
Principal
Edward Haug
Chris Bogios

BASS TRUMPET

Don Howe

TROMBONE

Ned Meredith
Principal
McDowell Kenley
John Bischof

BASS TROMBONE

Elwood Williams

TUBA

Robert Z. A. Spellman

TIMPANI

Elayne Jones
Principal
Richard Kvistad

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

HARP

Anne Adams
Principal
Marcella De Cray

PERSONNEL MANAGER

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LIBRARIAN

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Glenn Palmer
Gerard Puciato
James Voisine

Rael Lamb, *Ballet Master*

Ballet

Elizabeth Cain
Dixie Denis
Hilda Falkenstein
Kimberly Graves
Linda Suzanne Heine
Ellen Heuer

Jacqueline Low
Cynthia S. Osborn
Alleluia Panis
Sherri Parks
Jane Muir Thelen
Maria Angela Villa

Supernumeraries

Joan Bacharach
Dottie Brown
Madeline Chase
Barbara Clifford
Renee De Jarnett
Mary Joyce
Nancy Kennelly
Francesca Leo
Marilyn Mathers
Cynthia Milina
Edith Modie
Ellen Nelson
Louise Russo

Ellen Sanchez
Elizabeth Schultz
Jesse J. Alexander
Steve Bauman
Bruce Bigel
William W. Burns
Thomas B. Carlisle
Ron Cavin
Steven Chaplin
Rudolph R. Cook
Burton F. Covell
Donald Crawford

Everett E. Evans, Jr.
Cliff Gold
Gale Hudson
Janusz
William Joyce
Julius Karoblis
George LaLumiere
George T. Lenahan
Rodney McCoy
Montague D. Meyer
Lawrence Millner
James W. Muth
Paul Newman

Steven J. Polen
Noble Edward
Reynolds, Jr.
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Kurt Herbert Adler,
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Announcement!

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1977 Season Repertoire

San Francisco Opera Premiere
ADRIANA LECOUVREUR
Cilea
IN ITALIAN
Scotto, Obratzsova, South,
Tyree*/Aragall, Taddei, Courtney,
Frank, Davies, R. Johnson*

Conductor: Gavazzeni*
Stage Director: Vallone**
Set Designer: Cristini/Paravicini
Choreographer: Rose*
Chorus Director: Bradshaw**
Scenic production owned by the
Metropolitan Opera Association
Friday, Sept 9 8PM
Gala Opening Night
Tuesday, Sept 13, 8PM
Friday, Sept 16 8PM
Saturday, Sept 24, 8PM
Wednesday, Sept 28, 7:30PM
Sunday, Oct 2, 2PM

San Francisco Opera Premiere
IDOMENEO
Mozart
IN ITALIAN
Neblett*, Eda-Pierre*, Ewing*/Tappy,
Little*, Shirley*, Bramante**

Conductor: Pritchard
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Production owned by the
Cologne Opera
Saturday, Sept 10, 8PM
Wednesday, Sept 14, 7:30PM
Sunday, Sept 18, 2PM
Tuesday, Sept 20, 8PM
Friday, Sept 23, 8PM

San Francisco Opera Premiere
New Production
KATYA KABANOVA
Janáček
IN ENGLISH
Söderström*, Wolff, Marsee,
Jones, Tyree/Lewis, Cochran,
Ludgin, McCauley*, Cooper

Conductor: Kubelik*
Production: Rennert
Set Designer: Schneider-Siemssen*
Costume Designer: Walek**
Chorus Director: Bradshaw
Saturday, September 17, 8PM
Wednesday, September 21, 7:30PM
Sunday, September 25, 2PM
Tuesday, September 27, 8PM
Friday, September 30, 8PM

DAS RHEINGOLD
Wagner
IN GERMAN
Schwarz**, Todd, Payne** (Oct 1, 4, 7)
Taillon (Oct 12, 16, 22), Bergquist*,
Tyree, Jones/Nentwig**, Ulfung,
Dene**, Appel, Malta, Bramante,
McCauley, Cooper

Conductor: Hollreiser*
Stage Director: Hager
Designer: Skalicki
Saturday, Oct 1, 8PM
Tuesday, Oct 4, 8PM
Friday, Oct 7, 8PM
Wednesday, Oct 12, 7:30PM
Sunday, Oct 16, 2PM
Saturday, Oct 22, 1:30PM

FAUST
Gounod
IN FRENCH
Shade, Marsee, Taillon*/Aragall,
Zancanaro*, Tozzi, Davies

Conductor: Périssou
Stage Director: Karpo*
Designer: Skalicki
Chorus Director: Bradshaw
Wednesday, Oct 5, 7:30PM
Saturday, Oct 8, 8PM
Tuesday, Oct 11, 8PM
Friday, Oct 14, 8PM
Sunday, Oct 23, 2PM

Special Family-Priced Matinee
Todd, Jones, Cole/McCauley,
Cooper, Courtney, Davies

Conductor: Bradshaw
Stage Director: Karpo
Rehearsed by: Farruggio
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Nov 26, 1:30PM

AIDA
Verdi
IN ITALIAN
Parazzini**, Cossotto*, Vaness*/
McCracken, Mittelmann, Vinco*,
Bramante, Talley*

Conductor: Gavazzeni
Stage Director: Frisell
Set Designer: Reppa*
Costume Designer: Hall*
Choreographer: Lamb*
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Saturday, Oct 15, 8PM
Tuesday, Oct 18, 8PM
Friday, Oct 21, 8PM
Monday, Oct 24, 7:30PM
Sunday, Oct 30, 2PM
Saturday, Nov 5, 1:30PM

AIDA
Verdi
IN ITALIAN

Marton*, Troyanos, Vaness/Cecchele*,
Wixell, Giaiotti, Bramante, Talley

Conductor: Gavazzeni
Stage Director: Frisell
Rehearsed by: Farruggio
Set Designer: Reppa
Costume Designer: Hall
Choreographer: Lamb
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Friday, Nov 18, 8PM
Thursday, Nov 24, 8PM†
Saturday, Nov 26, 8PM

ARIADNE AUF NAXOS
Strauss
IN GERMAN

Price, Welting*, Troyanos, Bergquist,
South, Jones/Cathcart*, Ludgin,
Duesing, Malta, R. Johnson, Frank,
Davies, Cooper, Pell*, Reinhardt*

Conductor: Ferencsik
Stage Director: Hager
Designer: Jenkins
Wednesday, Oct 19, 7:30PM
Saturday, Oct 22, 8PM
Tuesday, Oct 25, 8PM
Friday, Oct 28, 8PM
Sunday, Nov 6, 2PM

TURANDOT
Puccini
IN ITALIAN

Caballé*, Mitchell, South,
Jones/Pavarotti, Tozzi, Duesing,
Corazza**, Frank, Bramante, Manton

Conductor: Chailly*
Production: Ponnelle
Assistant Director: Joël**
Set Designer: Ponnelle
Costume Designer: Halmen
Chorus Director: Bradshaw
Production owned by the
Strasbourg Opera
Saturday, Oct 29, 8PM
Tuesday, Nov 1, 8PM
Friday, Nov 4, 8PM
Wednesday, Nov 9, 7:30PM
Sunday, Nov 13, 2PM
Wednesday, Nov 16, 7:30PM
Saturday, Nov 19, 1:30PM

I PURITANI
Bellini
IN ITALIAN

Sills, Vaness/Suarez*, Zancanaro,
Giaiotti, D. Johnson*, R. Johnson

Conductor: Peloso
Stage Director: Capobianco
Set Designer: Lee
Costume Designer: Hall
Chorus Director: Bradshaw
Production owned by the
Metropolitan Opera Association
Wednesday, Nov 2, 7:30PM
Saturday, Nov 5, 8PM
Tuesday, Nov 8, 8PM
Friday, Nov 11, 8PM
Sunday, Nov 20, 2PM
Wednesday, Nov 23, 7:30PM

New Production
UN BALLO IN MASCHERA
Verdi
IN ITALIAN

Ricciarelli, Battle*, Payne/Carreras,
Mazurok*, Bramante, Courtney,
Cooper, Talley, Davies

Conductor: Adler
Production: Frisell
Designer: Conklin*
Choreographer: Lamb
Chorus Director: Bradshaw
Saturday, Nov 12, 8PM
Tuesday, Nov 15, 7:30PM
Saturday, Nov 19, 8PM
Tuesday, Nov 22, 8PM
Friday, Nov 25, 8PM
Sunday, Nov 27, 8PM

†Special Thanksgiving Night
non-subscription performance,
Friday evening prices

*San Francisco Opera debut
**American opera debut

REPERTOIRE, CASTS AND DATES
SUBJECT TO CHANGE



1977-1978 Season

December 1, 1977
May 28, 1978

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Don Pasquale
(Donizetti)

Susannah
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The Portuguese Inn
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OPERA ACTION PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 p.m. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 388-2850.

September 8
ADRIANA LECOUVREUR
Gordon Engler

September 15
KATYA KABANOVA
Dr. Dale Harris

September 29
FAUST
Dr. Jan Popper

October 6
ARIADNE AUF NAXOS
Michael Barclay

October 27
TURANDOT
Dr. Dale Harris

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.) For information, please call (415) 325-8451 or (415) 321-9875.

September 11
IDOMENEO
James H. Schwabacher, Jr.

September 18
KATYA KABANOVA
Dr. Dale Harris

October 9
ARIADNE AUF NAXOS
Dr. Jan Popper

October 16
TURANDOT
Dr. Jan Popper

October 30
I PURITANI
Dr. Dale Harris

Bus Service to San Francisco Opera performances is available. For information, please call (415) 493-8636.

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.

September 7
ADRIANA LECOUVREUR
Michael Barclay

September 14
IDOMENEO
James H. Schwabacher, Jr.

September 20
KATYA KABANOVA
Dr. Jan Popper

October 18
ARIADNE AUF NAXOS
Stephanie von Buchau

October 27
TURANDOT
Dr. Dale Harris

SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera Guild and Sunnyvale Community Center. All presentations will be held in the Sunnyvale Community Center, 550 East Remington Drive, Sunnyvale. All participants (including members of San Jose Opera Guild) must register directly to De Anza's Seminar-Lecture Series 90. Registration fee of \$3.00 entitles participants to attend one or all of the Opera Preview lectures. For information, please call Mrs. Artie Nicholson, (415) 967-3590.

Sept. 7, 7:30 p.m.
IDOMENEO
James H. Schwabacher, Jr.

Sept. 15, 10:00 a.m.
KATYA KABANOVA
Dr. Dale Harris

Sept. 22, 10:00 a.m.
ADRIANA LECOUVREUR
Dr. Jan Popper

Sept. 28, 7:30 p.m.
FAUST
James H. Schwabacher, Jr.

Oct. 6, 7:30 p.m.
AIDA
Dr. Marie Gibson

Oct. 13, 7:30 p.m.
ARIADNE AUF NAXOS
Dr. Arthur Regan

Oct. 20, 7:30 p.m.
UN BALLO IN MASCHERA
Dr. Marie Gibson

Oct. 28, 10:00 a.m.
TURANDOT
Dr. Dale Harris

Nov. 3, 10:00 a.m.
I PURITANI
Dr. Jan Popper

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given on one Tuesday and nine Monday evenings at 7:30 p.m. at Richardson Auditorium, UC Extension Center, 55 Laguna St., San Francisco. Series registration is \$40; single tickets are \$5, on a space available basis, payable at the door. For further information, please call (415) 642-4141.

September 6 (Tues.)
ADRIANA LECOUVREUR

September 12
IDOMENEO

September 19
KATYA KABANOVA

September 26
DAS RHEINGOLD

October 3
FAUST

October 10
AIDA

October 17
ARIADNE AUF NAXOS

October 24
TURANDOT

October 31
I PURITANI

November 7
UN BALLO IN MASCHERA

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fifth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Jr. High School, 2447 Old Sonoma Rd., Napa, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest Fly will again teach the course, using his collection of complete opera recordings, filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 7
ADRIANA LECOUVREUR

September 14
IDOMENEO

September 21
KATYA KABANOVA

September 28
DAS RHEINGOLD

October 5
FAUST

October 12
AIDA

October 19
ARIADNE AUF NAXOS

October 26
TURANDOT

November 2
I PURITANI

November 9
UN BALLO IN MASCHERA

OPERA EDUCATION WEST

EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at the Marketplace Antiques in Emeryville. Individual admission is \$3.00 with a \$15.00 series ticket for the full series of 7 lectures. Complimentary refreshments before

and after each lecture. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 5
ADRIANA LECOUVREUR

September 8
IDOMENEO

September 12
KATYA KABANOVA

September 19
DAS RHEINGOLD

September 26
ARIADNE AUF NAXOS

October 3
TURANDOT

October 31
I PURITANI

FRIENDS OF THE KENSINGTON LIBRARY

A Preview of *Un Ballo in Maschera* will be held on Monday, November 7 at the Kensington Library, Arlington Ave., Kensington. The preview will begin at 8:00 p.m. and admission is free.

COGSWELL COLLEGE LECTURE SERIES

Series will be given at Cogswell College at 600 Stockton Street on Tuesday evenings at 7:00 p.m. Lectures by Stephanie von Buchau, Performing Arts Editor of San Francisco Magazine, Arthur Kaplan, Staff Writer of the San Francisco Opera and Allan Ulrich, free-lance music writer. Series registration is \$50; single tickets are \$6, on a space available basis, payable at the door. For further information please call (415) 433-1994, extension office.

September 6
ADRIANA LECOUVREUR & IDOMENEO
(double lecture)

September 13
KATYA KABANOVA

September 27
DAS RHEINGOLD

October 4
FAUST

October 11
AIDA

October 18
ARIADNE AUF NAXOS

October 25
TURANDOT

November 1
I PURITANI

November 8
UN BALLO IN MASCHERA

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Tuesday, November 1, 1977, 1:30 p.m.
Wednesday, November 9, 1977, 1:00 p.m.
Friday, November 11, 1977, 1:30 p.m.
Tuesday, November 15, 1977, 1:00 p.m.
Friday, November 18, 1977, 1:30 p.m.

SAN FRANCISCO OPERA COLOR POST CARDS



A new series of twelve beautiful full-color mailing cards of artists, scenes from operas and the exterior of the Opera House. On sale in the Box Office and lobby at every performance.

Our Generous Supporters

The San Francisco Opera Association extends its sincere appreciation to all those contributors who have helped sustain and maintain our Company over the past year. Listed below are those corporations, foundations and individuals whose gifts and pledges of \$200 and over to the annual fund drive, the Guarantor Plan, production sponsorships, endowment payments, or other special projects were received between August 1, 1976 and September 1, 1977. Space does not permit us to pay tribute to the hundreds of others in our opera family of supporters who help make each season possible. To all we are deeply grateful for your continued support, so essential to the ongoing success of San Francisco Opera.

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continued on p. 57

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We're not the heroes of this lifesaving story (the six wonderful blood donors should get the medals). But we (and other voluntary blood centers) do need your continued support. Blood, you know, doesn't grow on trees. It comes from donors. Like you. And we need more people like you. Call your Red Cross or other voluntary blood center soon. Please.

David Nairne counted on us.



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Friday, November 25	UN BALLO IN MASCHERA

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KFSD—FM 94.1	San Diego
WFMT—AM 1450/FM 98.7	Chicago

All live broadcasts begin at 7:50 p.m. Pacific time.

San Francisco Opera broadcasts can also be heard throughout the United States on member stations of National Public Radio beginning in early October. Check local listings for date and time.

KQED FM 88.5

SUNDAY MORNING AT THE OPERA

Recorded operas with John Roszak, host.
Gene Parrish interviews artists of the 1977 San Francisco Opera season during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE

Charles Christopher Mark, publisher of
Arts Reporting Service Newsletter, speaks from Washington, D.C.
on the state of the arts in the United States and elsewhere.
9:00-9:05 a.m. Monday through Friday.

Ticket Information

SAN FRANCISCO OPERA BOX OFFICE

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the subscriber. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

Opera Museum

The 1977 exhibit in the opera museum, prepared by the Archives for the Performing Arts, represents a survey of the 1977 San Francisco Opera repertoire and a special retrospective devoted to the career of Licia Albanese with the San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Herbert Scholder handling arrangements for the section on Licia Albanese.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

The opera museum, in the south foyer, box level, is open free of charge during all performances.



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Music drama in one act by RICHARD WAGNER

Das Rheingold

(IN GERMAN)

Conductor
Heinrich Hollreiser*

Stage Director
Ghita Hager

Designer
Wolfram Skalicki

Lighting Designer
Thomas Munn

Musical Preparation
Philip Eisenberg

CAST

<i>Woglinde</i>	Eleanor Bergquist*
<i>Wellgunde</i>	Mildred Tyree
<i>Flosshilde</i>	Gwendolyn Jones
<i>Alberich</i>	Joszef Dene**
<i>Fricka</i>	Hanna Schwarz**
<i>Wotan</i>	Franz-Ferdinand Nentwig**
<i>Freia</i>	Carol Todd
<i>Fasolt</i>	Alexander Malta
<i>Fafner</i>	Aldo Bramante
<i>Froh</i>	Barry McCauley
<i>Donner</i>	Lawrence Cooper
<i>Loge</i>	Ragnar Ulfung
<i>Mime</i>	Wolf Appel
<i>Erda</i>	Patricia Payne** (October 1, 4, 7) Jocelyne Taillon (October 12, 16, 22)

Nibelungs

**American debut
*San Francisco Opera debut

First performance: Munich, September 22, 1869

*First San Francisco Opera performance:
November 1, 1935*

SATURDAY, OCTOBER 1 AT 8:00

TUESDAY, OCTOBER 4 AT 8:00

FRIDAY, OCTOBER 7 AT 8:00 (Live broadcast)

WEDNESDAY, OCTOBER 12 AT 7:30

SUNDAY, OCTOBER 16 AT 2:00

SATURDAY, OCTOBER 22 AT 1:30

SCENE 1

In the waters of the Rhine

SCENE 2

An open space on a mountain height

SCENE 3

Nibelheim

SCENE 4

An open space on a mountain height

*Please do not interrupt the music with
applause*

There will be no intermission during the performance

*Latecomers will not be seated during the
performance after the lights have dimmed
in order not to disturb patrons who have
arrived on time*

*The use of cameras and any kind of
recording equipment is strictly forbidden*

*The performance will last approximately
two and one-half hours*

SYNOPSIS/DAS RHEINGOLD

The first scene takes place in the depths of the Rhine. River nymphs, called "Daughters of the Rhine" (Rhinemaidens), frolic around a river rock. On a high ledge guarded by them lies the Rhinegold. From this gold, it is said that a ring can be forged which will give its possessor power over the world. The Rhinemaidens are not too worried about the need to protect the gold, for it can be made into a ring only by somebody who renounces love. The Nibelung Alberich, having ascended to the rock's ledge, discovers the gold and is jestingly told of its wondrous potential qualities. To the Rhinemaidens, Alberich, in his lustful attempts to embrace them, appears so infatuated that they see no danger to the gold. But Alberich, repeatedly rejected by them and feeling his desires ridiculed, renounces love and seizes the gold.

The second scene takes place in the world of the gods. The giants, Fasolt and Fafner, commissioned by Wotan, have built the fortress Valhalla and have demanded as payment the surrender of Freia, goddess of love and youth and guardian of the sacred apples that give eternal youth to the gods. The giants enter and demand their payment, thus threatening the gods' strength. Wotan stalls in his response. He claims not to recall ever having promised them Freia and waits for Loge, the quick-witted and mercurial god of fire, to find a way out of this dilemma. Loge arrives and praises the giants for their successful construction of Valhalla. He also informs Wotan that the Rhinemaidens asked him to intercede on their behalf for Wotan's help because their gold had been stolen. Loge then tells the gods and the giants that Alberich, having renounced love, has succeeded in forging the Ring. Everyone now recognizes the seriousness of the situation. The giants declare that they would give up their claim to Freia if instead they were to receive the gold of the Nibelungs, hoping that with it they would also get the Ring. They depart with Freia as hostage, and Wotan, led by Loge, sets out for Nibelheim. There he intends to take the gold from Alberich to pay Freia's ransom, and along with it, to get the Ring for himself.

Meanwhile, in his subterranean realm, Alberich is now in possession of the Ring. He has enslaved his own people, including his brother, Mime. Mime is forced by Alberich to forge a Magic Helmet (Tarnhelm) that can make its wearer invisible, or enable

him to change into any shape he chooses. As the gods enter, Alberich recognizes them and greets them with suspicion. Witnessing Alberich's power over his people by virtue of the Ring and hearing him boast to be master of a world in which there is no love, but only greed, Loge arouses Alberich's vanity and provokes him into demonstrating the power of the Magic Helmet. Alberich explains that the Magic Helmet enables him to go wherever he pleases in whichever shapes he chooses, and to conceal himself from whomever he wishes. Loge demands proof. Alberich transforms himself into an enormous snake, before which the gods feign fright. Loge expresses doubt that Alberich can also transform himself into a tiny creature. Thereupon Alberich turns himself into a toad. Before he can retransform himself, the gods capture him, tie him up, and drag him off to the upper world.

There they agree to release him after he has turned over to them the gold and everything that has been made from it. By power of the Ring, Alberich summons the Nibelungs, who carry in the gold. Loge contributes the Magic Helmet, and, finally, Wotan demands the Ring on Alberich's finger. Alberich resists with all his might, but in vain. Wotan seizes the Ring, and Alberich can do no more than put a curse on it: misfortune and death shall come to the possessor of the Ring, and he shall be its slave. The giants return, dragging Freia. They demand their ransom and require that a tower of gold be built to conceal Freia completely from their sight. Wotan consents, but when the tower of gold is built, the giants can still see her hair, so the Magic Helmet must be surrendered to cover it. Her eye is still visible, however, and nothing of the gold remains to conceal it but the Ring itself. Wotan resists, just as Alberich before him had refused to give up the Ring. Erda, mystical primeval mother, mysteriously appears and counsels Wotan to relinquish the Ring. Wotan yields to her advice and gives the Ring to the giants, who release Freia. As soon as they begin to divide the gold, Alberich's curse reveals its power: Fafner slays Fasolt, thereby becoming the sole possessor of the treasure and, above all, the Ring. As the gods turn toward Valhalla, the Rhinemaidens are heard lamenting the theft of the Rhinegold, which has not been returned to them.

Das Rheingold

by WALTER DUCLOUX

Richard Wagner was restless. Having just turned forty, he wrote to a friend: "I have lost my youth and have nothing to live for." A host of problems weighed on his soul. His private life was lonely and drained of love. Marriage to Minna meant little more than dull conventionality, in spite of touching efforts on both sides to make it work. Despite mounting royalties, his finances were in shambles. Exile in Zurich had separated him from his family and most of his old friends. With no hope of performance, his monumental project of the past few years lay fallow. Most depressing, his musical inspiration seemed spent. In vain did the composer seek solace in travel. Neither the pristine beauty of the Engadine nor the charms of Northern Italy could provide relief. Exhausted, he reached Spezia and its noisy hotel in mid-town. But let Wagner himself tell us what happened:

"After a night spent in fever and sleeplessness I forced myself to take a long walk through the country. It looked dreary and desolate. Upon my return I lay down on a hard couch. Sleep would not come, but I sank into a kind of somnolence, in which I suddenly felt as though I were sinking in swiftly flowing water. The rushing noise formed itself into a musical sound, the chord of E flat major, whence developed melodic passages of increasing motion.—I awoke in sudden terror, recognizing that the orchestral prelude to *Das Rheingold*, which must have long lain latent within me, had at last been revealed to me. I decided to return to Zurich at once and begin the composition of my great poem."

Richard Wagner, as did most great dramatists of history, believed that a theatrical offering should be self-contained. A spectator totally unfamiliar with plot, personalities, and period, should be able to orient himself at once regarding the characters and their motivation, the background of the story, and other details needed to become involved with the action. All the necessary information should be furnished by means available to the stage, such as verbal comment, gesture, sounds, lights. The public's contribution should consist only in attention, punctuality, and comprehension of the language. The playwright strove to eliminate the worst enemy of theatre: Boredom.

The ways to avoid boring narration had varied over the centuries. The most valid method will always be to *show* what happens, rather than talk about it. Shakespeare would use minor characters to tell each other what we, the audience, ought to know, including who is who: "Here comes Northumberland!" The ancient Greeks preferred commentary by a speaking chorus, while Claudio Monteverdi liked gossip of mythological figures. Verdi kept things on a human level. We learn the murky background of "Il Trovatore" from the lips of an old soldier reminiscing with his buddies.

However, all the informative devices ever dreamed up would not do to enlighten an audience on the project which had gained possession of Wagner's mind until it loomed as the most awesome theatrical venture since the dawn of the Christian era. When it began to set him on fire he was the well-established *Generalmusikdirektor* for life of the Dresden Opera, increasingly successful as the composer of *Rienzi* and *Tannhäuser*. There was little doubt that his latest work, *Lohengrin*, would

be well received, and even *The Flying Dutchman* might find its niche in the repertory.

The Nibelung saga, a vast tapestry of legends and fairy-tales based on history, was condensed into a rambling epic poem somewhere in the twelfth century AD. No single author could ever be found of this gripping tale of heroism, treachery, fair protagonists and foul play, idealism and revenge. Two of its leading figures are women, the proud warrior-maid Brynhild and the hero's wife and avenger, Kriemhild. That hero is a paragon of every manly virtue, young and fearless, loyal and—almost—invulnerable, whose very name spells two aims our world still seeks to combine today, victory and peace. Siegfried is brought down by the malevolence of Hagen, the son of Alberich, king of the mole-like minions of darkness, the decrepit dwarfs called Nibelungs.

It was Siegfried's death which Wagner first fashioned into dramatic form. But as his concern with the story deepened in the light of his new experience, Wagner saw the compelling potential of the subject. The need to clarify the circumstances of Siegfried's demise challenged the composer to the utmost. The only solution was a drama showing Siegfried's adolescence in its most important events. Yet even this play would have to contain reams of narration explaining the hero's parentage. The more Wagner thought about all that, the more he realized how gripping the story of those parents could be on the stage. By now the entire story was only loosely based on the *Nibelungenlied*, but suddenly certain traits of the saga seemed important again. Why not precede the whole tragedy of Siegfried with a mighty prologue, a sort of Genesis exposing primeval forces at work. These forces were to be introduced one by one rather than pre-judged as good or evil to begin with. Their clashes had to be shown as inevitable and fatal, given the motivations of all the participants.

Das Rheingold thus became the uninterrupted prologue to the *Ring of the Nibelung*. Yet, while showing timeless forces at work, its action is compressed into the span of one day. The gods, giants, and gnomes it presents to us are all unmistakably human in their feelings, ambitions, reactions to each other. Nordic mythology, just as the olympic world of Arcadia, is a projection of human foibles into godly spheres. In addition to acquainting us with the characters, Wagner acquaints us with the musical symbols from which he would draw the threats of the magnificent musical texture of the entire tetralogy. These symbols, later called "leading motives," represent both personalities and objects, moods and thoughts pertinent to the story. Their use in later parts of the drama would stimulate the audience's associative powers and its ability to keep immersed in the proceedings.

Previous operatic practice, the division of the play into separate numbers for the sake of musical considerations, was now abandoned in favor of a continuous symphonic texture carefully shaded so as never to drown out the words. Yet Wagner's sense of form was never keener. Now he let content determine form, instead of vice versa. A particular case in point is his sensitivity to key-relationships. Take the aforementioned E flat major of the opening scene in the deep of the Rhine, shifting to its parallel, c minor, for the warning to Alberich, at which point we hear for the first time the sound of

the four tubas Wagner had especially built for tonal effects in the "Ring." Or the D flat major of the opening of Scene 2 which will haunt us to the very end of *Götterdämmerung*.

One of the most remarkable aspects of "Das Rheingold" is Wagner's ability to portray nature via musico-dramatic means. The three locales of the story—the deep of the Rhine, an open space high in the mountains, and the gloomy cave of the Nibelungs—are studies in contrast connected by orchestral interludes. These symphonic poems set the changes in mood and condition us for the scene to follow. Even within the same setting Wagner evokes a wide variety of moods. The mountain-scene changes from misty dawn to the dazzle of a sunrise disclosing Wotan's newly-built castle. That castle will be hidden by a grey noon-haze descending after Freia has been temporarily abducted to the dismay of the gods who now, except for one, appear "old and haggard." By mid-afternoon, that haze will have darkened into the ominous gloom usually heralding a violent thunderstorm—the perfect setting for Erda's solemn warning. The storm breaks and cleanses the air. In the warm glow of sunset Wotan's castle appears even more glorious than in the morning. The rainbow left by the storm becomes a bridge across the valley of the Rhine, whence we hear the Rhinemaidens bewail the loss of their toy while the gods enter their new domain, just named Valhalla by Wotan. A consummate way of using natural phenomena for dramatic ends!

The introduction of the various characters is flawless. Even the Rhinemaidens, often dispensing with words, make sure that we learn their individual names. For brevity, Fricka's opening line: "Wotan, husband, awaken!" cannot be outdone. Their ensuing dialogue is crystal-clear in expressing their conflicting concerns, yet exposing Fricka's own share of responsibility for the castle. Freia's appearance is given an unequivocal build-up, and there can be no doubt as to the intent of the giants. Fasolt, slow-witted but forthright, puts his finger on Wotan's duplicity, while his brother sees the political advantage of Freia's removal from the gods.

At long last Loge appears. Set off against two other gods, the bullying Donner and the foppish Froh, the god of fire is obviously the black sheep of the lofty clan, inferior in status, elusive, a perennial outsider, yet the consummate politician who knows everybody and is beholden to no one, dispensing favors and collecting IOU's. While serving Wotan's needs he also fires Alberich's smithies. Loge always tells the truth and poses tactless questions. While *Das Rheingold* is the only part of the "Ring" where he appears in person, he will be with us throughout. His account of how he failed to find a ransom for Freia is called a breach of promise by Wotan—although Loge only promised to search for one, but not to fine one. His artfully naive suggestion that the treasure be restored to its rightful owners touches a raw nerve in Wotan. Every aside Loge utters is well taken, and his assessment of where things are heading is correct. It is he who will destroy Valhalla, but only to be extinguished himself by the elements summoned by the most helpless of creatures . . . the floods called on by the Rhinemaidens.

The lasting appeal of romantic drama resides no doubt partly on its taking the side of emotion whenever emotion conflicts with the existing order.

In the "Ring" we find several characters who are relegated to near-limbo because of their objection to outrageous breaches of convention. Hapless Hunding, who pursues his wife and her-brother-abductor, is curtly dismissed as unfit for Valhalla. Fricka, the guardian of matrimony, arouses Wotan's ire for refusing to play loving step-mother to his illegitimate daughter and bridling at incest.

The role which Wagner himself called the most difficult to perform is Alberich, the brutal, ugly dwarf with whom Wotan has his last and most fatal confrontation in *Das Rheingold*. Alberich is a creature "filled with daemonic, passionate tragedy", a misshapen oaf driven to a crime which will unsettle the equilibrium of the universe. What he starts out with on that fateful day is, however, not criminal intent, much as his smoldering resentment may be in evidence. His being attracted to the comely Rhinemaidens is not prompted by ulterior motives of power. Their merciless taunts play a part in making him foreswear love for the sake of it. Fasolt, shortly to decide in the opposite sense, pays with his life for *his* error!

Putting his own actions into perspective, Alberich flings into Wotan's face some bitter truths: "When I did wrong," he says, "I did wrong only by me. But whatever has been or will be bears the wrong of a god, were you now to ravish my ring!" The fulfilment of that curse is the theme of the entire tragedy to follow. But for all its dramatic effectiveness, that curse was not really necessary: The ring is already contaminated by the original wrong it symbolizes. So is everyone who comes into contact with it. (It is interesting to note that Wagner, always alive to powerful theatrics, uses a similar method in *Tristan und Isolde*. Both protagonists are hopelessly in love long before Brangaene pours the wrong potion!)

Who is the real culprit in bringing down the world? Wotan and Alberich bear their share of guilt, to be sure, but it is human weakness—greed, envy, lust for power, cowardice, selfishness—shared by gods, gnomes, and giants, which corrodes everything. There are no creatures wishing to do or be evil *per se*, much as they connive with and against each other. But the real villain might be called "lovelessness." While love time and again seems to doom those falling under its spell—think of Siegmund and Sieglinde, and most of all of Siegfried!—at the very end of *Götterdämmerung* Bruennhilde extols love as the final remedy which alone can counteract the foibles of human nature and thus save the world. Her statement, though, is not heard from the stage: When the time came to set that part of his great poem to music, the Master lay down his pen and left the passage uncomposed. He had made his point.

More than a hundred years have passed since the ill-fated premiere of *Das Rheingold* on September 22, 1869 at the Munich Opera. Undertaken against Wagner's wishes on command by King Ludwig II, it must have been a baffling experience even for an audience already acquainted with both *Tristan* and *Die Meistersinger*. But it did not take long for the "Vorabend" to meet with ever-growing understanding. Even so, it seems oddly significant that the end of the 20th century should experience a widespread revival of interest in the entire *Ring des Nibelungen*. Wagner was wrong in 1853: He had something to live for!

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continued on p. 59

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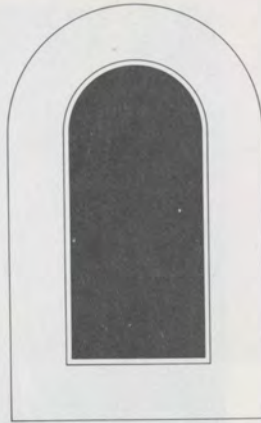
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continued on p. 64

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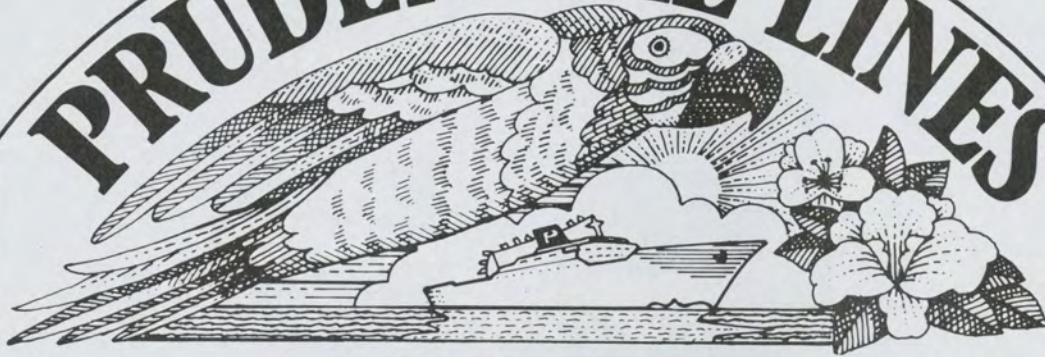
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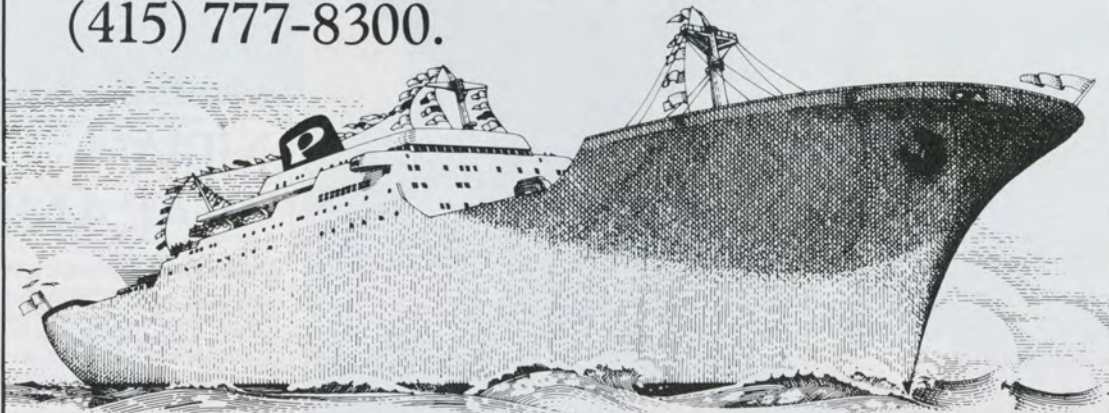
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Profiles

HEINRICH HOLLREISER



GHITA HAGER



WOLFRAM SKALICKI



Born in Munich, noted conductor Heinrich Hollreiser makes his San Francisco Opera debut leading performances of *Das Rheingold*. Known for his Wagnerian interpretations, he recently conducted *Der Ring des Nibelungen* in Berlin and during the Vienna June festival weeks. At Bayreuth, he led *Die Meistersinger* in 1975 and all performances of *Tannhäuser* in 1973 and 1974. Although primarily associated with the Vienna Staatsoper, the Deutsche Oper Berlin and the Bayerische Oper in Munich, Maestro Hollreiser makes frequent guest appearances in other cities. For example, he led performances of *Elektra* at the Metropolitan Opera in 1975. Maestro Hollreiser began his operatic career as chorus master with the opera houses of Wiesbaden, Darmstadt, Mannheim and Duisburg in the early 1930's. In 1942 he was engaged as conductor of the Bayerische Oper by Clemens Krauss. From 1945 to 1952 he acted as general music director for the city of Düsseldorf and music director for the opera there. During this period he led many first performances, including Hindemith's *Mathis der Mahler*, Berg's *Wozzeck* and Stravinsky's *The Rake's Progress* in Düsseldorf, and Britten's *Peter Grimes* and Honegger's *Jeanne d'Arc au bûcher* at the Hamburg Staatsoper. From 1961 to 1964 he was musical director of the Deutsche Oper Berlin. As guest conductor throughout the world, Maestro Hollreiser has appeared in concert, over the radio, and on records with such orchestras as the Berlin Philharmonic, the Vienna Philharmonic and the London Philharmonic.

Estonian-born Ghita Hager, who directs the 1977 revivals of *Das Rheingold* and *Ariadne auf Naxos*, was the first woman stage director for San Francisco Opera's fall season when she debuted with the Company in 1968. She prepared for her career as opera director by immersion in every phase of operatic theater, beginning as a dancer at age ten. Educated in her native country and in Germany, Miss Hager performed important solo roles as principal dancer with the Munich State Opera from 1945 onwards, later marrying its then assistant stage director, Paul Hager. With him, she acted as choreographer, assistant stage director and eventually as co-producer for numerous opera houses in Germany, Austria, Belgium, Switzerland and Italy. Her association with the San Francisco Opera began in 1954. Miss Hager joined the Western Opera Theater affiliate company at its founding in 1967, directing such works as *La Bohème*, *The Crucible* and *The Elixir of Love*. Credits as stage director for several productions with Spring Opera Theater preceded her fall opera debut. After the 1968 *Il Barbiere di Siviglia*, she returned the following year for *Ariadne auf Naxos* and the year after as co-director (with Geraint Evans) of *Falstaff*. Other assignments included *Carmina Burana* (1971), *Le Nozze di Figaro* (1972), *La Bohème* (1973), *Parsifal* and *Madama Butterfly* (1974) and last year's revivals of *Die Walküre* and *Il Barbiere di Siviglia*. Miss Hager has recently directed several works for Portland Opera, including the American premiere of Krenek's *Life of Orestes* in 1975, and Rossini's *La Cenerentola* and Wagner's *Die Meistersinger* earlier this year.

A stage designer of international reputation Wolfram Skalicki is responsible for the basic visual conception of San Francisco Opera's *Faust* and *Das Rheingold*. Associated with the Company since 1962, Skalicki's numerous credits here include *The Rake's Progress*, *Les Troyens*, *Tannhäuser*, *Boris Godunov*, *L'Africaine*, *Il Trovatore*, *Pique Dame* and *Andrea Chenier*, in addition to the Ring cycle. A native of Vienna, Skalicki began his designing career creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna, he became associated with the Vienna Burgtheater in a design capacity. Since that time he has been in constant demand by the major opera houses of the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalickis' efforts have included recent productions of *Die Walküre* and *Siegfried* in Marseilles, *Il Trovatore* and *Elektra* in Dortmund, *The Tales of Hoffmann* and Rossini's *Mosè* in Graz, and *Don Carlo* in Toronto. Skalicki is professor of scenic design at the University of Graz.

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HANNA SCHWARZ



Young German mezzo soprano Hanna Schwarz makes her American debut with the San Francisco Opera as Fricka in *Das Rheingold*. She studied voice at the music academies of both Hamburg and Hanover. In 1970 she won a vocal competition in Berlin and the following year was engaged by the Hanover Opera. In 1972 Miss Schwarz appeared as the Page in the television production of Strauss' *Salome* conducted by Karl Böhm. Shortly thereafter, her performance in Pierre Boulez' *Le Marteau sans maître* attracted considerable attention on a tour of the major Italian cities. In 1973 she portrayed Carmen to great acclaim in Genoa. Since the 1973-74 season she has been a member of the Hamburg Staatsoper, where she has appeared as Dorabella in *Così fan tutte*, Dulcinea in Massenet's *Don Quichotte*, Angelina in Rossini's *La Cenerentola* and Cherubino in *Le Nozze di Figaro*. Earlier this year she sang there in performances of Wagner's Ring cycle. Miss Schwarz has been heard as guest artist in Munich and Bayreuth and has sung in concert with such noted conductors as Zubin Mehta, Wolfgang Sawallich, Horst Stein and Karl Richter. She recently appeared at the Paris Opéra as Preziosilla in *La Forza del Destino*.

CAROL TODD



Lyric soprano Carol Todd returns to the San Francisco Opera after several years' absence to sing Freia in *Das Rheingold* and Marguerite in the student matinee and special popular-priced performances of *Faust*. For the past few years she has based her operatic career in Germany, performing such roles as Desdemona in *Otello*, Leonora in *Il Trovatore*, Mimi in *La Bohème*, Alice Ford in *Falstaff* and especially Violetta in *La Traviata*, for which she has been most highly praised. Her most recent assignments, in addition to Violetta, include Chrysothemis in *Elektra*, Elisabeth in *Tannhäuser* and Liù in *Turandot*. Miss Todd got her start with the San Francisco Opera and its affiliates after winning the San Francisco Opera Auditions in 1962. That year she made her fall opera debut as the Celestial Voice in *Don Carlo* and also sang the Milliner in *Der Rosenkavalier* and Frasquita in *Carmen*. In the 1966 production of Bizet's masterpiece she appeared as Micaëla, a role which she repeated in the Spring Opera Theater production this year. For Spring Opera Miss Todd has also portrayed such roles as Marguerite in *Faust*, Cio-Cio-San in *Madama Butterfly*, Leonora in *Il Trovatore*, and scored a big success as Magda in *La Rondine*.

PATRICIA PAYNE

JOCELYNE TAILLON



New Zealand-born contralto Patricia Payne got her operatic start by winning the Sydney Sun Aria Competition in 1966. She first appeared at Covent Garden in the opening of the 1974-75 season as Schwertleite in *Die Walküre*, which also served as her debut role at Bayreuth this past summer. Now a member of the Royal Opera, she has appeared there as Mrs. Sedley in *Peter Grimes*, Grandmother Buryha in *Jenufa* and the two roles which she sings in her American debut with the San Francisco Opera, Erda in *Das Rheingold* and Ulrica in *Un Ballo in Maschera*. Ulrica has become a signature role for Miss Payne. It will mark her debut at La Scala this coming winter, and later at the Hamburg Staatsoper and the Metropolitan Opera. She will record the role with Colin Davis next summer. Miss Payne recently performed in Barcelona as La Cieca in Ponchielli's *La Gioconda*, Fricka in *Die Walküre* and Nérís in Cherubini's *Médée* opposite Montserrat Caballé. At the opening of the 1976-77 Covent Garden season she was heard in each of the operas of the Ring cycle under Maestro Davis. Between her performances in *Das Rheingold* and her later appearances in *Un Ballo in Maschera*, Miss Payne has been released by the San Francisco Opera to record Beethoven's *Missa Solemnis* with Maestro Davis.

Appearances as Erda in *Das Rheingold* and Dame Marthe in *Faust* mark the debut of French mezzo soprano Jocelyne Taillon with the San Francisco Opera. She studied for six years with the famous French dramatic soprano Germaine Lubin. In 1956 she won first prize, le Prix Caruso, in a competition sponsored by the French National Radio and Radio Monte Carlo, and became known throughout France through a series of recitals. Miss Taillon made her operatic debut as the Nurse in Dukas' *Ariane et Barbe-Bleue* in 1968. Soon after, she was invited to sing Geneviève in Debussy's *Pelléas et Mélisande* at Glyndebourne. For the past few seasons she has appeared regularly at the Paris Opéra in such works as *Elektra*, *Il Trovatore*, *Faust*, *Parsifal*, *Das Rheingold*, *Die Walküre*, *Moses und Aron* and *Ariane et Barbe-Bleue*. In 1972 Miss Taillon made her American debut singing Geneviève with the Chicago Lyric Opera. She returned to the United States to perform Arnalta in Monteverdi's *L'Incoronazione di Poppea* with the Washington Opera Society. In 1976 she appeared with the Paris Opéra in Jorge Lavelli's exciting production of *Faust* in New York and Washington. A frequent soloist, Miss Taillon has recently sung in Beethoven's *Ninth Symphony* with Maurice Béjart's 'Ballet du Vingtième Siècle' and at the Orange festival under the baton of Mstislav Rostropovich.



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ELEANOR BERGQUIST



In her first appearance with the San Francisco Opera, young lyric soprano from Alabama Eleanor Bergquist sings Woglinde in *Das Rheingold* and Naiade in *Ariadne auf Naxos*. She has just performed Fiordiligi in *Così fan tutte* with the Harford Opera and at the Lake George Opera Festival. Miss Bergquist made an auspicious debut with the New York City Opera in 1975 and subsequently sang Eva in *Die Meistersinger* with that company. In recent years she has been heard at Carnegie Hall in concert versions of Massenet's *Le Cid* (starring Grace Bumbry and Plácido Domingo) and Donizetti's *Parisina d'Este* (starring Montserrat Caballé) under the baton of Eve Queler. A former student at the Manhattan School of Music, Miss Bergquist has sung many roles with Bronx Opera including Fiordiligi, Pamina and Donna Anna. She recently portrayed the *Don Giovanni* heroine with the Kentucky Opera in Louisville. During the current season she is scheduled to appear as Alice Ford in *Falstaff* with the Miami Opera.

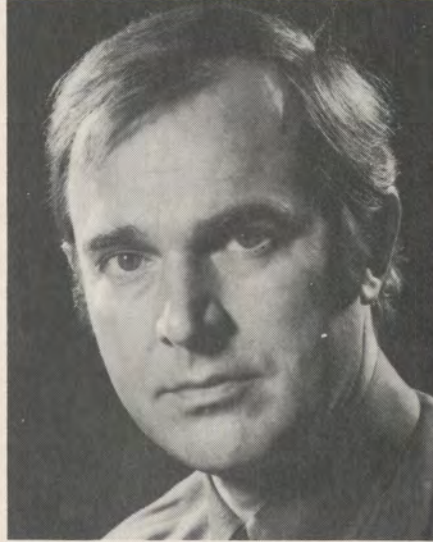
MILDRED TYREE



Mezzo soprano Mildred Tyree, who makes her debut with San Francisco Opera this season, is currently singing leading roles with the Luzern Stadttheater. A former student at the Cincinnati Conservatory of Music and the Academy of Vocal Arts in Philadelphia, she first appeared in opera with the Chautauqua Opera Association in 1971 and 1972. From 1971 through 1973 she was also on the roster of the Gran Teatro del Liceo in Barcelona. She sang for four seasons with Philadelphia Lyric Opera and in 1974 was heard in France with the Opéra de Lyon and over the French radio network in Paris. In 1976 she was a member of the Basel Stadttheater. Miss Tyree's repertoire includes Dorabella in Mozart's *Così fan tutte*, Adalgisa in Bellini's *Norma*, Maddalena in Verdi's *Rigoletto*, Preziosilla in his *Forza del Destino* and Emilia in *Otello*, Siebel in Gounod's *Faust* and Olga in Tchaikovsky's *Eugene Onegin*. After her engagement here as Dangeville in *Adriana Lecouvreur*, Feklusha in *Katya Kabanova* and Wellgunde in *Das Rheingold*, she returns to Luzern to perform Rosina in *Il Barbiere di Siviglia*, Prince Orlofsky in Johann Strauss' *Fledermaus*, Cherubino in Mozart's *Le Nozze di Figaro* and the Composer in Richard Strauss' *Ariadne auf Naxos*.

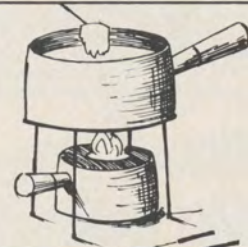
GWENDOLYN JONES

FRANZ FERDINAND NENTWIG



In her third season with the San Francisco Opera mezzo soprano Gwendolyn Jones sings Glasha in *Katya Kabanova*, Flosshilde in *Das Rheingold*, Dryade in *Ariadne auf Naxos*, a lady-in-waiting in *Turandot* and Siebel in the student matinee and special popular-priced performances of *Faust*. She was heard in the 1976 season in *Thaïs*, *La Forza del Destino*, *Die Frau ohne Schatten* and *The Makropulos Case*. A four-year veteran of Spring Opera Theater, she appeared in Bach's *St. Matthew's Passion* (1976), Cavalli's *L'Ormindo* (1974), Monteverdi's *L'Orfeo* (1972) and Mozart's *Titus* (1971). Earlier this year Miss Jones portrayed Tisbe in Rossini's *La Cenerentola* with the opera companies of Portland and Seattle, and the title role in the same opera two months later in Tucson. With the same company she performed *Carmen* in 1975. A frequent concert soloist, she sang in De Falla's *Three-Cornered Hat* with the San Francisco Symphony under the baton of Seiji Ozawa in 1977, in *Die Götterdämmerung* conducted by Sir Georg Solti with the Chicago Symphony in 1975 and "Songs of Mahler" with the San Francisco Ballet in 1976. She was a finalist in the 1970 San Francisco Opera Auditions and received the Merola Opera Program's Gropper Award that year. Miss Jones has been a winner in numerous vocal competitions including the 1968 Metropolitan Opera National Auditions and the 1971 Philadelphia Lyric Opera Final Auditions. Miss Jones is the Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

Noted for his interpretation of Wotan in *Das Rheingold*, German bass-baritone Franz Ferdinand Nentwig makes his American debut in that role with the San Francisco Opera. In the last two years he has portrayed the ruler of the gods in Dortmund, Hanover and Frankfurt. With the same opera houses he has also been acclaimed as Pizarro in *Fidelio* and in the title role of Verdi's *Falstaff*. Nentwig was previously a sculptor and stage director before embarking upon a vocal career. He debuted as Ottokar in Weber's *Der Freischütz* in 1962. With a repertoire which includes such roles as Escamillo in *Carmen*, Scarpia in *Tosca*, Don Alfonso in *Così fan tutte*, the Count in *Le Nozze di Figaro* and the title roles in *Rigoletto* and *Nabucco*, he frequently appears as guest artist in opera houses throughout Germany. Most recently Nentwig has been heard as Mandryka in *Arabella* in both Hanover and Berlin, Orest in *Elektra* in Hanover, Boris Godunov in Frankfurt and the title role in *Der Fliegende Holländer* in Hanover and Turin. This past summer he was featured in Stefano Landi's early opera *Il Sant'Alessio* (1632) at the Salzburg festival.



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RAGNAR ULFUNG

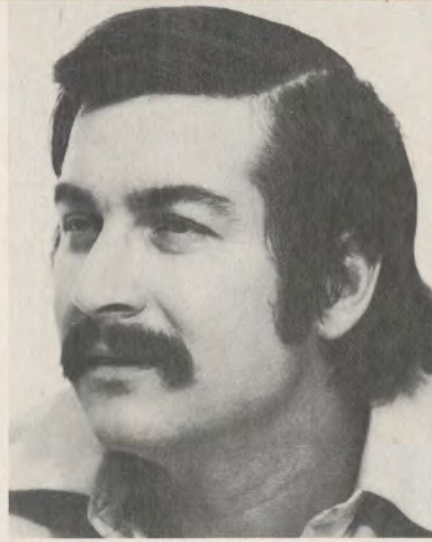


JOSZEF DENE



Norwegian tenor Ragnar Ulfung returns for his seventh season with the San Francisco Opera to enact Loge in *Das Rheingold* for the first time in his career. Singing both dramatic and character tenor roles, he is in demand by opera houses on both sides of the Atlantic. As an interpreter of contemporary opera he sang the leading part in the 1969 world premiere of Lars Johan Werle's *Die Reise* at the Hamburg State Opera and appeared in Maxwell Davies' *Taverner* in its 1972 world premiere at Covent Garden. Ulfung made his American debut in 1966 at Santa Fe, where he returned this past summer to open the season as Fadinard in the American premiere of Nino Rota's *The Italian Straw Hat*. In 1967 he first appeared with the San Francisco Opera as Riccardo in *Un Ballo in Maschera*. Local audiences will remember his memorable character portrayals as Monostatos in *The Magic Flute*, Herod in *Salome*, Mime in *Siegfried*, Prince Shuisky in *Boris Godunov*, the Painter in *Lulu* and Alfred in *Die Fledermaus*. In 1972 Ulfung debuted at La Scala as Aegisth in *Elektra* and the same season at the Metropolitan Opera as Herod and Mime. A frequent stage director as well as singer, he was recently appointed artistic director of the Göteborg Opera in Sweden. He was just named Royal Court Singer by King Carl Gustav of Sweden and honored by King Olav V of Norway, who bestowed upon him the Order of St. Olav.

One of four distinguished artists making their American debut in this season's revival of *Das Rheingold*, Hungarian bass-baritone Jozsef Dene portrays the Nibelung Alberich. After studying music and acting at the Franz Liszt Conservatory in Budapest, he was engaged at the Budapest State Opera. Since 1970 he has been a member of the Zurich Opera, where he most recently sang Rocco in *Fidelio* in June, 1977. Just prior to that he appeared as Paolo in *Simon Boccanegra* in Mannheim. During the 1974-75 season he sang Mozart's Figaro at both the Komische Oper and the Deutsche Oper in Berlin, and Leporello at the latter theater. The previous year he was heard as Kothner in *Die Meistersinger* and Biterolf in *Tannhäuser* at the Bayreuth festival. Dene has made guest appearances and sung concerts in London, Stockholm, Brussels, Warsaw, Prague, Helsinki, Moscow, Japan and The Hague. He has participated in several recordings and radio programs.



German character tenor Wolf Appel returns to the San Francisco Opera to recreate his memorable portrayal of Mime in *Das Rheingold*, with which he made his American debut here in 1972. He also appeared as Mime in that season's *Siegfried* as well as Don Basilio in *Le Nozze di Figaro*. It was as Mime that he bowed at La Scala in 1973 and was heard at the Bayreuth festival in 1976. He performed the *Siegfried* Mime in Stockholm and Naples in 1974. Appel studied music at the West Berlin Conservatory. Immediately after, he was engaged as baritone at the Mainz Stadttheater. Between 1963 and 1965 he was with the Essen Opera, and from 1965 through 1974 he was on the roster of the Deutsche Oper am Rhein in Düsseldorf. Most recently he has been a member of the Deutsche Oper in Berlin. He has also appeared as guest with the Stuttgart Staatsoper and the Hanover and Cologne Operas. In 1972 Appel sang in the premiere of Zimmermann's *Die Soldaten* at the Edinburgh festival. He recently was heard as the Captain in Berg's *Wozzeck* in West Berlin.

San Francisco audiences will remember Swiss bass Alexander Malta, who sings Fasolt in *Das Rheingold* and Trufaldino in *Ariadne auf Naxos* this season, for his appearances in *Thaïs*, *La Forza del Destino*, *Peter Grimes* and the student matinee performances of *Il Barbiere di Siviglia* last year. This spring he sang Colline in Jean Pierre Ponnelle's new production of *La Bohème* in Strasbourg. He will return there as Golaud in Ponnelle's staging of *Pelléas et Mélisande* in 1978. This season he can be heard in Europe as Méphistophélès in two French versions of the Faust legend: Berlioz' *La Damnation de Faust* and Gounod's *Faust* in Berlin. He has just participated in the television filming of Viktor Ullmann's *Der Kaiser von Atlantis* (as Death), and will be seen on German television in Otto Nicolai's *The Merry Wives of Windsor*, conducted by Rafael Kubelik. A frequent guest in opera houses throughout Europe, Malta has appeared in opera and concert in Berlin, Frankfurt, Munich, Vienna, Paris, Geneva, Venice and Madrid. He will make his American orchestral debut singing in Beethoven's *Ninth Symphony* with the Houston Symphony Orchestra in May, 1978.

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ALDO BRAMANTE



In his American debut season with the San Francisco Opera bass Aldo Bramante sings five roles: the Voice of the Oracle in *Idomeneo*, Fafner in *Das Rheingold*, the King in *Aida*, a Mandarin in *Turandot* and Samuele in *Un Ballo in Maschera*. After studying at the Milan Conservatory and La Scala's Centro Artisti Lirici, he won a television competition dedicated to Rossini in 1972 and participated in two televised concerts and a filmed version of the composer's *L'Italiana in Algeri*. In 1974 and 1975 he won vocal competitions in Lonigo, Treviso, Macerata and Legnano. He has sung in both opera and concert throughout Italy in such theaters as La Scala in Milan, and Teatro Donizetti in Bergamo, the Teatro Bibbiena in Mantua, the Teatro Comunale in Genoa and the Teatro Regio in Turin. Since 1972 he has been a regular guest at the Autunno Musicale in Como and in 1974 and 1975 he performed during the Settimana Musicale in Siena. For Italian television he took part in the filming of Pergolesi's *La Serva Padrona*. Recently he sang in *Notte Tempo*, an opera ballet dedicated to composer Silvano Bussotti, at the Teatro Lirico in Milan. At the Vienna festival he performed in Rossini's *La Gazzetta*, Paisiello's *Il Barbiere di Siviglia* and Haydn's *Il Mondo della Luna*. This summer he appeared in Verdi's *I Masnadieri* at the Montepulciano festival under Riccardo Chailly.

BARRY McCaULEY



Tenor Barry McCauley is making his debut with the San Francisco Opera as Vanya Kudryas in *Katya Kabanova* after a highly successful first appearance with Spring Opera Theater as Don José in the 1977 production of *Carmen*. His other assignments this season are Froh in *Das Rheingold* and Faust in the student matinee and special popular-priced performances of the Gounod work. Earlier this year he portrayed the Duke in *Rigoletto* with Reno Opera. After a critically acclaimed debut with Tucson Opera as Ferrando in *Così fan tutte*, he returned there last November to sing the title role in *Faust*. McCauley participated in the Merola Opera Program for two summers, singing Don José before 15,000 people in 1975, and Hoffmann in 1976, both at Sigmund Stern Grove. As a graduate student in voice at Arizona State University he performed such roles as Des Grieux in Massenet's *Manon*, Hoffmann, the Witch in *Hänsel and Gretel* and Don Basilio in *The Marriage of Figaro*. McCauley was a finalist in the 1976 San Francisco Opera Auditions, winning the Florence Bruce Award. In 1975 he received the Groppler Award for his participation in the Merola Program. Other honors for the young tenor include recognition from the Music Teachers' National Association and the National Federation of Music Clubs. In 1976 he was a recipient of a grant from the Martha Baird Rockefeller Fund for Music. McCauley is the Xerox Corporation Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

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Canadian baritone Lawrence Cooper was last heard in San Francisco as the Loudspeaker in the 1977 American premiere of Viktor Ullmann's *The Emperor of Atlantis* with Spring Opera Theater. A winner in the grand finals of the 1971 San Francisco Opera Auditions, he appeared with the Merola Opera Program and toured for three years with Western Opera Theater in such roles as Germont in *La Traviata*, Figaro in *The Barber of Seville*, Dandini in *La Cenerentola* and Belcore in *The Elixir of Love*. In 1972 he debuted with Spring Opera Theater in *The Rise and Fall of the City of Mahagonny* and later that year appeared in the fall season productions of *Tosca* and *The Visit of the Old Lady*. In the summer of 1976 Cooper portrayed Lionel in the American premiere of Tchaikovsky's *Joan of Arc* with Reno Opera. Immediately following, he sang Magua in the world premiere of Henderson's *The Last of the Mohicans* in Wilmington, Delaware. He then toured with the Canadian Opera Company as Marcello in *La Bohème* and as Germont. He has just appeared with Harford Opera of Baltimore as Guglielmo in *Così fan tutte* under Eve Queler. With the San Francisco Opera this fall he sings Kulligin in *Katya Kabanova*, Donner in *Das Rheingold*, a Wigmaker in *Ariadne auf Naxos*, Silvano in *Un Ballo in Maschera* and Valentin in the student matinee and special popular-priced performances of *Faust*.

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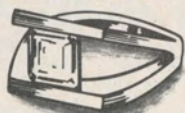
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Tenor Ragnar Ulfung struggles (left) with a piece of the Rhine gold, only to find (right) that all that glitters is not gold.



photos by Robert Messick.

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"In the Nibelheim you should have the impression that the people have never seen the light of day. The Nibelungs are nothing people who have had everything beaten out of them and are terrified. They will be in pale, sickly, mothy gray colors—similar to English workhouse children. The last time we did *Rheingold*, Alberich and Mime had full-face rubber latex masks with larger than life, dwarf-like heads. Now, they too will be more human. More will be done with the makeup rather than the three-dimensional masks.

"The giants will be less hairy than previously through more of a helmet effect. They will be tall, lumpish and massive. We'll even try to distinguish between them; Fasolt is a little more good-natured and Fafner a little stronger and fiercer. The gods too will be differentiated. Freia and Froh will be blond and ideally beautiful. Wotan and Fricka will have auburn wigs. Fricka will appear younger than she usually does (she's much stronger and sterner in *Die Walküre*), and more of a classic beauty, as opposed to Freia's sensual beauty. Erda will have an impelling, rivetting, ageless beauty with a black

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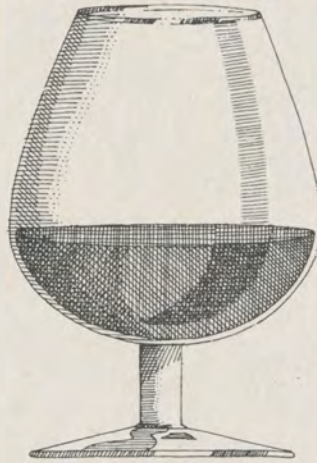
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wig. Loge's quick-witted, mercurial nature will be suggested through the metallics. Donner, who is more explosive, choleric and stronger, will be done in Wotan's colors with a more passionate expression in the eyebrows.

"You know, you could go on studying the Ring forever," interjected Stead. "You never really get to the bottom of it. It took me longer to get into Wagner than other composers. *Die Walküre* seemed endless to me the first time I heard it. Now it strikes me as some of the most glorious music ever written. Every time I listen to it or see it, I discover something new. The Ring is such a complex work. It's got so many challenges. You can approach it in so many different ways, it's fascinating. I will never say, 'Oh my God, I've got to do another Ring.'

"My dream is to do the Ring the way I want to do it—using all the magic," confesses Stead. "I would love to do a Ring that goes back to all the old gimmicks, the old tricks, using the dragons, the toads, etc. Now we have so many technical advantages — laser beams, new bald pate techniques, multi-media. I would love to be involved in a production which utilizes all of that. Creating the total illusion, the total fantasy, making it believable and making it work. That's the most exciting thing imaginable!"

Speaking about new productions in general, Stead says, "I'm the first one to go along with a new approach, if it'll work, if it's logical. In Europe there's often a tendency toward an overintellectual approach. But it must reach into the tangible . . . 'What color do you want? What style? How are you going to make this read so that the audience understands what you're doing?' You can get as psychological as hell with a concept, but if it doesn't read out there, then it's for naught. The audience has to believe it."



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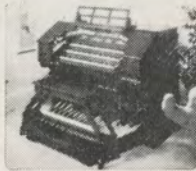
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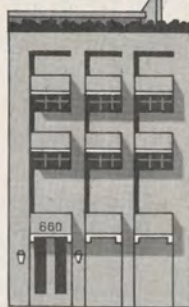
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Paradoxically, in order to make something believable on the stage, you have to resort to artifice. The rare exception is an opera like *Peter Grimes* in which basically no makeup was used. "Everyone looked gray," says Stead, "which is exactly the effect we wanted. Normally, if you don't wear makeup, you just totally disappear on stage. None of your features comes out. You'd be surprised how much makeup you need just to do a straight makeup, to look naturalistic. I stress naturalistic makeup. It should not draw attention to itself. If it does, it's wrong. It's a great compliment to me when people *don't* notice my work. You're working on an illusion. When a singer walks on stage, you should say, 'My God, isn't she beautiful!,' rather than 'My God, isn't that a beautiful makeup job!' And it's the nonrecognition which means you're successful. The audience shouldn't be aware of the makeup work, except in a production like *Turandot*, which is incredibly stylized and the makeup is done very much like masks. One of the greatest joys is taking a singer who is not particularly attractive and sending them out on stage looking absolutely glorious. Then you've won. You've made the illusion work."

A part of Stead's job which is not generally acknowledged is maintaining a favorable rapport between the singer and the wig and makeup artist just before the performance. "It's the singers' most difficult hour," sympathizes Stead. "They are preparing to face 3,500 people, and their career is always on the line. My job is also to create an atmosphere in the dressing room which will make the singers feel relaxed. There are nights the singers want to talk; there are nights when they don't want to talk. You have to be able to sense that. It's very important to gain the singer's trust. You sometimes have to persuade singers that you want them to look good as much as they

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want to look good. Temperament never really bothers me, because I know it's just a case of nerves. One's own ego goes out the window. It's my job to make them look and *feel* as good as possible."

In addition to his work behind the scenes, Stead will be making his debut on the San Francisco Opera stage in the non-singing role of the wig maker in *Un Ballo in Maschera* (he had already appeared in a similar role with the Netherlands Opera in *Der Rosenkavalier*). "There was no stage fright. I loved every moment of it. It was with Evelyn Lear as the Marschallin, and I actually changed her hair when she gets out of bed and gets ready for her public audience. I put on a hairpiece and arranged her hair. If you're having a hairdresser on stage, it's ridiculous to use someone who knows nothing about hair. It's the same with *Manon Lescaut*. In the first few minutes of Act II her whole conversation is with the hair dresser, and she should really be having her hair done up properly."

Stead, who has also done work in ballet ("I adore it because you're totally in the realm of fantasy"), chose opera rather than television or films to work in "because it involves all aspects of the arts. You have an incredible range in which to be creative. In my department, not only do you have to be able to make a wig and do makeup, you have to be something of a sculptor and a painter. There's no end to the things you're called upon to know. Every year there's something new you have to learn. It's a never-ending process. But I wouldn't change my job for anything in the world. I always walk on stage opening night and say to myself, 'My God, how did it happen?' And when it *does* work, it's the most exciting thing—nights that are so special that you'll remember them as long as you live." □



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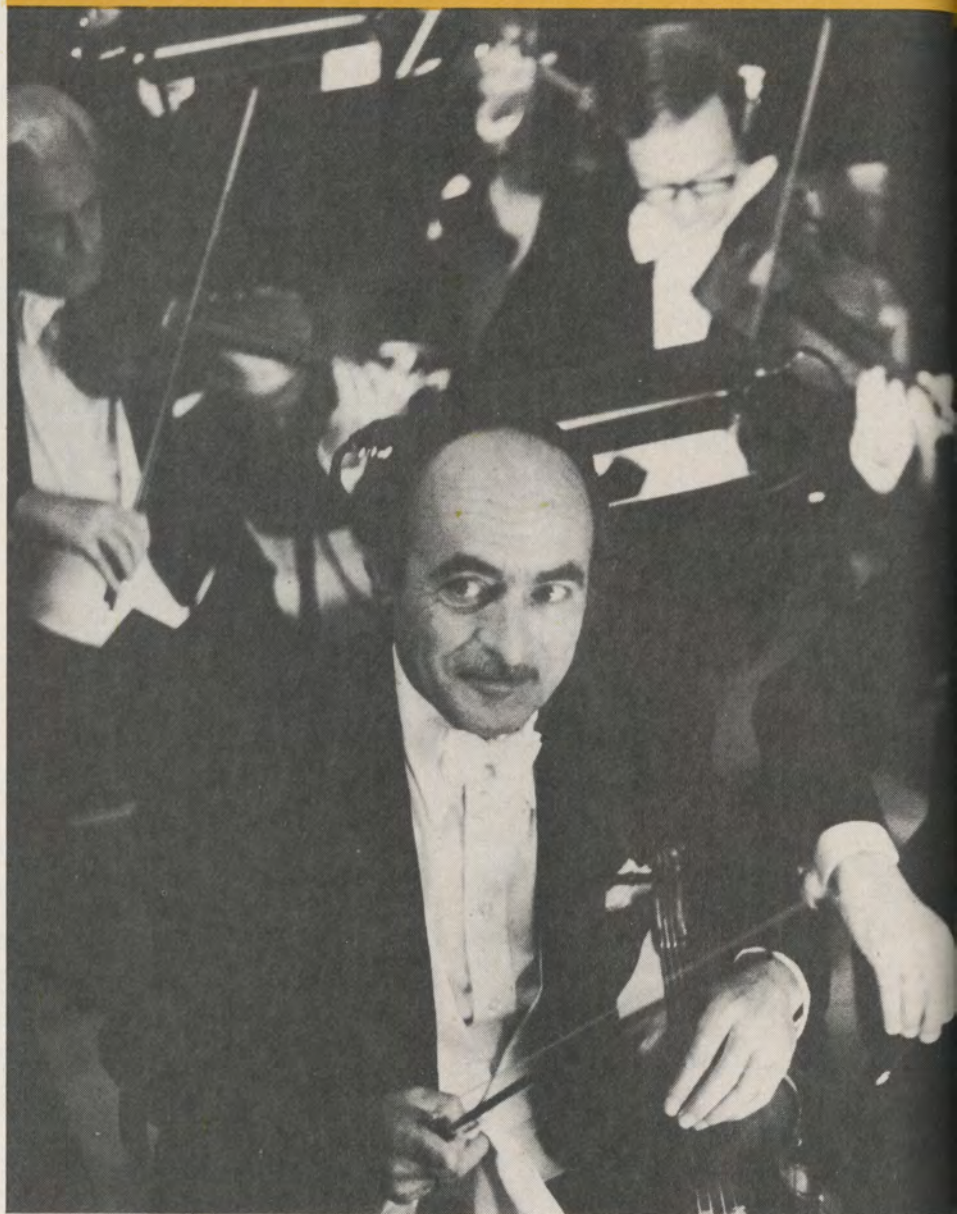
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Life in the Pit

by Charlotte Greenspan



San Francisco Opera co-concertmasters Zaven Melikian and Daniel Shindaryov.

In *The Ring of the Nibelung* Wagner depicts a three-tiered universe. On cloud-covered heights dwells the race of gods; on the surface of the earth dwells the race of giants; and beneath the earth's surface the dusky Nibelungs people the rocky caverns. This three-tiered arrangement is duplicated, in a sense, in the opera house itself. On the stage, as in Valhalla, are the singers—

bigger than life, glowing like gods. In the audience are a large variety of mortals. And in the pit, toiling and struggling for the benefit of everyone else are the orchestral musicians.

Last year the pit became an expandable facility. When an opera calls for a larger orchestra, as *Das Rheingold* does, the two front rows of audience seats can be removed making more



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room for musicians. The enlarged pit can accommodate two more strings in each section (14, 11, 9, 8, 7 instead of the usual 12, 9, 7, 6, 5) and more wind players. The process of expanding the pit is expensive of course — among other things there is the loss of revenue from those two rows of seats—but the result is well worth it.



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This year the pit welcomed two new concertmasters, Zaven Melikian and Daniel Shindaryov. Melikian played in the San Francisco Opera orchestra for 17 years—8 years as assistant concertmaster—before stepping into the “hot seat” as concertmaster. Shindaryov, a 23-year veteran of the Bolshoi Orchestra, is playing with the San Francisco Opera orchestra for the first time this year.

Shindaryov arrived in the U.S. in 1975. His peregrinations until he reached the U.S. rivals one of Siegfried’s journeys. He received permission to leave Russia with the understanding that he would emigrate to Israel. (He made his application to leave during one of the “thaw” periods—when Brezhnev was in Helsinki.) When he reached Vienna he explained that he had changed his mind about going to Israel. He contemplated going to Australia but was dissuaded from this by his friend Mstislav Rostropovitch, who suggested instead that he come to the U.S.

While in Russia, in addition to playing with the Bolshoi Orchestra, Shindaryov was a member of the Ensemble de Violons de Bolshoi and for three years was a soloist with the Moscow Philharmonic. His wife was a prominent movie director and in emigrating they left behind a life of considerable comfort which the Soviet Union allots to its upper echelon artists. “But I looked ahead,” said Shindaryov. “The wave of Jewish emigration put a great deal of responsibility on those who remained.” Shindaryov readily acknowledges the benefits of the Soviet system in training and supporting musicians. Even during the very difficult years of World War II, when he was not yet in his teens, he received a stipend from the government to encourage his musical training. He studied in Odessa with Stolyarsky—the teacher of Elman and Oistrach—and in Moscow with Oistrach. But the restrictions on personal freedom are, of course, very great. “When

we left no one came to see us off for fear of being photographed.”

Melikian is an American citizen of Armenian parentage, born in Belgrade and educated in France. His parents preceded him to San Francisco. He came here at their request, reluctant at first to leave Paris where he had studied violin at the Ecole Normale de Musique and where he had begun to make a career for himself. But San Francisco won his heart; he has been here for 21 years.

Both men were introduced to opera very early. Melikian was taken to see *Faust* by his mother when he was just five years old. “To play opera well you have to like opera,” he says. Indeed, he went on, he would have loved to have been a singer, but had no aptitude for it. “When I was ten or eleven, and already very serious about the violin, a neighbor came to my mother and said, ‘We love to hear Zaven practicing. Let him practice as much as he wants. But please tell him not to sing!’”

Melikian feels that a string player can learn a great deal from a singer, especially from the point of view of expression. “The human voice can arouse your emotions more than any instrument can. Think of the difference in enthusiasm between the audience that goes to the opera and the audience that goes to the symphony.” One of the singers he has learned most from listening to is Beniamino Gigli (a singer much admired by Shindaryov as well). “Every time he takes a breath it’s a musical phrase.” On the other hand, Melikian does not think that it is absolutely necessary to know the libretto of the opera he is playing. “What is important is to understand the meaning of the music which doesn’t depend on the words.”

Shindaryov’s parents were both professional singers. His mother sang in Italy for fifteen years and then taught at the conservatory in Odessa. His

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The orchestration for *Das Rheingold* calls for the unusual instrument known as the Wagner tuba, or tuben in the plural, shown above in the Opera House pit. A cross between a tuba and a French horn, the Wagner tuba has the sound of a regular tuba but in a higher register and is considered a very difficult instrument to perform on, since by the nature of its configuration it is hard to keep in tune and the player must constantly adjust while playing. Four Wagner tuben are used in the current performances of *Rheingold*.



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father, one of his mother's pupils, sang in theaters in the Azerbaijan. Shindaryov loves the atmosphere and ambience of the theater, but always aspired to be a violinist, not a singer. He enjoys the best of both worlds by playing in an opera orchestra.

Not that the job of the concertmaster is an easy one by any means. To begin with he must be a superlative violinist. The concertmaster plays any parts written for solo violin in the opera. *Das Rheingold*, to be sure, is not rich in violin solos, but listen for Shindaryov's sustained, exposed, high a^b at the end of "Salut, demeure chaste et pure," in *Faust* and Melikian's suave solos in several places in *Adriana Lecouvreur*. Both men partake of the plentiful solo parts in *Ariadne auf Naxos*.

But that is only the beginning of the concertmaster's task. He is responsible

for the orchestra as a whole, and for the strings in particular. He decides bowings when uniform bowings are wanted (basically the orchestra uses free bowings) and assists and inspires the other players as needs be. "I never correct another player," says Shindaryov diplomatically, "but sometimes I offer advice. It's a very political job." The concertmaster is also spokesman for the strings; wind players are basically all soloists, but string players need a representative.

The concertmaster is the main liaison between the orchestra and the conductor. He knows his orchestra as no guest conductor can. With nine conductors for ten operas this season it is clear that each conductor must necessarily have a limited sense of the orchestra's activities as a whole. The concertmaster, with a larger view, can anticipate problems a conductor might

not foresee, and act as a mediator or facilitator. Thus, he significantly influences the climate or atmosphere of rehearsals. Conversely, the concertmaster interprets or translates the conductor's wishes to the orchestra—and he must be an accurate translator. "You are only right when the conductor agrees with you," Melikian says.

The job is obviously a big one, demanding considerable musical and personal talent. Splitting the task between two men eases the burden somewhat. The musician in an opera orchestra plays more than his symphonic counterpart. "When the symphony orchestra goes home you are just finishing the first act of *Walkyrie*." Moreover, the first three operas of this season were all San Francisco premières; most of the musicians in the orchestra had never played these works before. The pressure is great on all the musicians, and on the concertmaster most of all. "You are supposed to be always right as concertmaster. You have complete responsibility for the orchestra." Would they trade their job for that of the conductor? "No, never!" was the emphatic reply.

For those who envy their front row seats, both men affirm that they are not supposed to watch the opera while on the job. Shindaryov even shifted the seating arrangement somewhat to avoid being distracted by the activities on stage. (They both admit to peeking occasionally, however.)

The international career of these two men has given them perspectives and insights that are novel for us. Melikian noted that Serbo-Croatian is an excellent language to sing in, and proved his point by singing in Serbo-Croatian a portion of the quartet from *Rigoletto*. At the Bolshoi all operas are sung in Russian and the repertory is quite different. Shindaryov has played more than 65 operas and 35 ballets at the Bolshoi. But this season will be the first time he is playing *Adriana Lecouvreur*, *I Puritani*, *Ariadne auf Naxos*, or *Katya Kabanova*. Russian operas he

would recommend to American audiences include *Dyemon* by Anton Rubinstein, *Rusalka* by Dargomizhsky, and *Khovanschina* by Mussorgsky.

Shindaryov contrasts the aggressive business orientation of Americans with the more political orientation of the Russians. In both countries, not surprisingly, "who you know" plays a role in some people's advancement. But Shindaryov suggests that in Russia artists are measured much more by their biography. "Only the most talented leave," he says, "the ones who can make it on their talent alone in another country. The mediocre players are happy to remain and advance by political means." He is justifiably proud of the Russian school of violin playing, but has reservations about the singers being trained in Russia—with some important exceptions, of course.

At the end of the opera season Melikian will take up his duties as assistant concertmaster of the San Francisco Symphony. He also teaches at the San Francisco Conservatory, an activity he finds enormously creative. There is not much room for purely personal expression as a string player in an orchestra. "As concertmaster you can get your two cents in," Melikian says, but the range for personal expression in teaching is even greater. Moreover, "at a certain age you continue to improve musically but technically you just strive to maintain what you have already achieved." At that point helping others make gains—technical and musical—is rewarding and satisfying.

Shindaryov would like to work with ballet orchestras as well as opera orchestras. At the end of the season he will return to Los Angeles, to his students and to free lance work for the movie and television studios—Universal, 20th Century Fox, and Paramount. From the *Nibelungs* to *Starsky and Hutch*. □

Charlotte Greenspan is a musicologist, pianist and critic. She recently received her Ph.D. in music history from the University of California, Berkeley.

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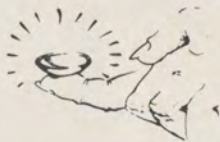
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The Rhinegold
 continued from p. 34



Even Gods must practice. Franz-Ferdinand Nentwig as Wotan and Hanna Schwarz as his wife Fricka in what is referred to on the program as "an open space on a mountain height."

describe but in fact perfectly easy to be aware of even if you don't know what to call it (and only professional musicians need to know that). What it involves, in simplest terms, is that the composer changes to a different set of notes (from among a number of possible sets) than he has been using, with a different "home" note and chord; what it sounds like, to the listener, is "a different place." Since the sense of moving from one such "place" to another is very important in Wagner's scheme of things, he usually makes sure that each new place sounds different in as many ways as possible: new thematic material, different orchestration, very often a different tempo or rhythm, as well as a new key. The first key change in *The Rhinegold* is hard to miss: it's when that long E-flat chord suddenly ceases and Woglinde starts singing in A-flat. And the whole first episode we have just described stays pretty much around that new key.

Then, as the Rhinemaidens lead Alberich a merry chase around the rocks, Wagner starts to move, for now the gold itself will appear, and he wants a musical articulation of major proportions to introduce it. Gradually the musical action dies down and broad-

ens (although the basic pulse doesn't change), rushing strings and chattering woodwinds give way to shimmering strings and, in the brass, a new fanfare-like theme, that of the gold. We are on the brink of a new key, C major, which the maidens joyously confirm as they hail the gold.

Their song—or trio—at this point is the closest thing in this first scene to an old-fashioned aria. Rather closer is Loge's narration in the second scene ("Immer ist Undank Loges Lohn!"), which may ramble a good deal more than, say, Verdi's "Di Provenza il mar," but ties together all its disparate material (mostly motives familiar from earlier in the opera) with a recurring refrain: the descending melody that first appears near the beginning to the words "Weibes Wonne und Werth."

Many of Wagner's themes, of course, stand for things or people—the "leading motive" (Leitmotif) system of which so much was made when the operas were new. Earnest Wagnerians of a century ago bought books in which every scrap of a tune in the entire cycle was assigned a name, and they would solemnly memorize the whole kit and kaboodle. This is hardly necessary for understanding or enjoy-

continued on p. 90

photo by Robert Messick.

College Opera Association

The College Opera Association, a subsidiary of the San Francisco Opera Guild, is a group of students representing more than twenty college and university campuses in the Bay Area, from Sonoma State in the north to the University of the Pacific in the east to the University of California at Santa Cruz in the south. Through its activities, the College Opera Association seeks to stimulate greater interest in opera among college students.

So that they may more fully appreciate what is involved in the mounting of an opera production, the students are given the opportunity of visiting backstage at the War Memorial Opera House, visiting the set shops, attending demonstrations by wig and makeup artists, and having discussions with musicologists, critics, directors, conductors and performers. The students are able to meet in an informal atmosphere not only with young singers just embarking on their careers, but also with some of the international stars who appear with the San Francisco Opera each year. The most exciting activity of the College Opera Association each year is the possibility of attending various rehearsals of a production, from its inception to the final dress rehearsal.

Thanks to a generous subsidy from the San Francisco Opera Guild, College Opera Association students are also able to purchase tickets to the San Francisco Opera at substantially reduced prices.

The College Opera Association always welcomes new members, whether students from schools already represented, or students from new campuses. For further information please write to Jack Palmtag, College Opera Association, San Francisco Opera Guild, War Memorial Opera House, San Francisco, California 94102.

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The Rhinegold
continued from p. 88



Warfare at *Rheingold* rehearsal between Lawrence Cooper (Donner), Franz-Ferdinand Nentwig (Wotan), Alexander Malta (Fasolt) and Aldo Bramante (Fafner).

ment of *The Ring*, nor was it what Wagner really had in mind, though in his later years (when he sometimes seems to have thought of himself more as an institution than a person) he acquiesced in such publications. In fact, the important motives are introduced so infrequently, so explicitly, and with so much emphatic repetition that it takes some effort *not* to remember them. From that recognition, one can go on to discover the significant interrelationships among them — for example, that the down-then-up curve of the ring's motive is quite similar to that of Valhalla's (a resemblance that Wagner makes pretty clear at the end of the interlude between the first two scenes), for the reason that they are both symbols of power. And the two-note descending figure to which the Rhinemaidens carol "Rheingold! Rheingold!" becomes, in a harsher version, the musical symbol of bondage—particularly of Alberich's subjugation of the Nibelungs through the power of the gold.

With all of these techniques, and others, Wagner spins the musical fabric that supports, amplifies—indeed, drives forward—his drama. Just as *The Ring* is the biggest thing of its kind, there's

no work in the operatic literature about which so much has been written. The chapters in Ernest Newman's *The Wagner Operas* are particularly good at explicating problematic details in the story and introducing the leading motives (and Newman's four-volume biography of the composer, now available in paperback, is one of the enthralling sagas of human achievement and frailty). Musically trained readers will find fascinating the recent book by Curt von Westernhagen, *The Forging of the Ring*, in which Wagner's compositional process is studied. And the best modern translation of the poem is Andrew Porter's (just published in paperback), which does away with archaisms and wrong-way-round sentences, inventing an elevated modern idiom that makes Wagner's drama once again accessible in our own language. And from there the *Ring* bookshelf stretches as far as you care to pursue it, including Bernard Shaw's splendidly polemical economic interpretation, *The Perfect Wagnerite* (also in paperback)—wonderfully entertaining even at its most outrageous moments. □

David Hamilton is the music critic of *The Nation*.

photo by Robert Messick.

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continued from p. 64

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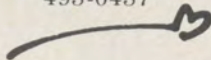
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The Covers

Audiences will undoubtedly have noticed that the covers of the 1977 San Francisco Opera Magazine are strikingly different from any in the past. Each program features the reproduction of a creation by a California artist, which conveys the mood and spirit of a particular opera. The inspiration for this idea, which coincidentally celebrates the ties that have existed between art and music over the centuries, came from the tremendous

response to last year's *Angle of Repose* poster. A painting by Sam Tchakalian was chosen for reproduction to commemorate the world premiere of Andrew Imbrie's opera based on the Pulitzer Prize winning novel by California writer Wallace Stegner.

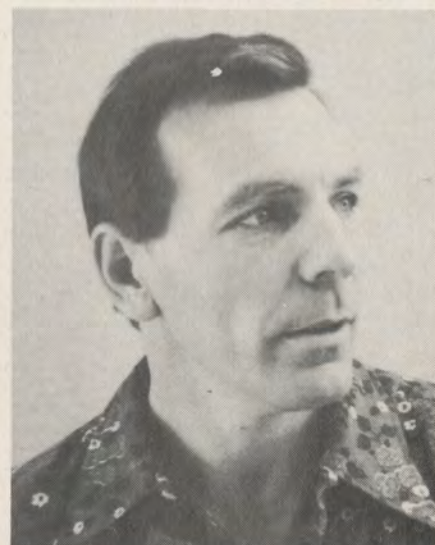
The works of art featured on the 1977 covers are not commissioned, but selected from among existing compositions by San Francisco Opera's Director of Public Relations, Herbert Scholder,



Das Rheingold:

Arthur F. Mathews (1860-1945), *The Wave* (circa 1910), Oakland Museum

Renowned artist and teacher Arthur F. Mathews and his wife Lucia were leaders in the "California Decorative" style which was so important in the post-earthquake reconstruction of San Francisco. Mathews did extensive interior decorations for private and public buildings, including the murals for the Curran Theatre, executed in 1922. His early work, reflecting a background in architecture and French academic training, shows the influence of the late 19th century classical revival. *The Wave*, with its prominent frame, is clearly within the Art Nouveau tradition.



Faust:

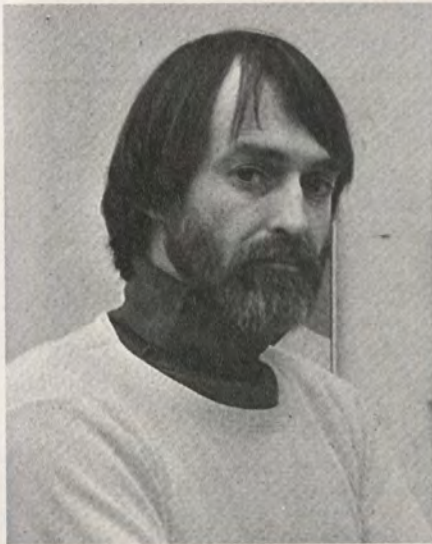
Bruce A. McGaw (1935-), *Figure* (1957); Oakland Museum

Berkeley-born Bruce A. McGaw studied painting at the California College for the Arts and Crafts with Leon Goldin and Richard Diebenkorn. Currently teaching at the San Francisco Art Institute, he has exhibited in museums and galleries, primarily in the Bay Area, since 1956. *Figure*, painted when McGaw was involved in the Bay Area figurative art movement, which reacted against the limited humanistic possibilities of purely abstract art, looks forward to his later work, combining the concrete and the abstract and touching on myth and metaphor.

who initiated the project. The ten selections, eight paintings and two sculptures, represent a cross-section of California artists, living and dead, men and women, abstract and representational. Some of them may prove controversial, and it is not expected that everyone will agree with all of the choices.

The San Francisco Opera would like to extend its thanks for assisting in this

project to Harvey L. Jones, Deputy Curator of Art, the Oakland Museum; Ursula Gropper, Grapestake Gallery, San Francisco; Jacqueline Anhalt, Jacqueline Anhalt Gallery, Los Angeles; Betty Asher, Curatorial Assistant, Modern Art, Los Angeles County Museum of Art; Ruth Braunstein, Braunstein/Quay Gallery, San Francisco, and Edwin Janss, Jr., The Janss Foundation/University Art Museum, University of California, Berkeley.



Aida:

Llyn Foulkes (1934-), *Blue Landscape* (1963); Los Angeles County Museum of Art

Painter Llyn Foulkes now resides in Los Angeles and has taught there at UCLA and the Art Center. Exhibiting since 1959, he has won several awards, including the first prize Medal of France at the Fifth Biennale at the Musée d'Art Moderne in Paris. Foulkes has had one-man shows in Paris, New York and various places in California, and group shows throughout the United States and Europe. His works are represented in the collection of such museums as the Museum des 20. Jahrhunderts in Vienna, the Musée Beaubourg in Paris, the Chicago Art Institute and the Whitney, The Guggenheim and the Museum of Modern Art in New York.



Ariadne auf Naxos:

Setsko Karasuda (1949-), *Green Wave* (1976); Fluor Building, Santa Ana Young Japanese-born Setsko Karasuda received her B.A. in Art from UCLA and her M.A. from Fresno State University, specializing in oil painting. She had her first one-woman show in October, 1976, at the Anhalt Gallery in Los Angeles. In connection with *Green Wave*, Ms. Karasuda states, "The ocean is a capricious being for me. At times I see it as a calm water that reflects the clouds and sky above like platinum. At other times it is deep blue and jade green and lovingly plays and beckons me to its frolic."

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	Monday	Tuesday
September		
	12	Adriana Lecouvreur 8 pm B 13
	19	Idomeneo 8 pm A,C 20
	26	Katya Kabanova 8 pm A,B 27
October	3	Das Rheingold 8 pm A,C 4
	10	Faust 8 pm A,B 11
	17	Aida 8 pm A,B 18
	Aida 7:30 pm D,E 24	Ariadne auf Naxos 8 pm A,C 25
	31	Turandot 8 pm A,B 1
	7	I Puritani 8 pm A,C 8
November	FOL DE ROL 8:30 pm 14	Un Ballo in Maschera 7:30 pm D,F 15
	21	Un Ballo in Maschera 8 pm A,C 22

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Opera Calendar

Wednesday

Thursday

Friday

Saturday

Sunday

		Opening Night Adriana Lecouvreur 8 pm A	9	Idomeneo 8 pm J,K	10	11		
Idomeneo 7:30 pm D,E	14	15	Adriana Lecouvreur 8 pm G,H	16	Katya Kabanova 8 pm J,L	17	Idomeneo 2 pm M,N	18
Katya Kabanova 7:30 pm D,F	21	22	Idomeneo 8 pm G,I	23	Adriana Lecouvreur 8 pm J,L	24	Katya Kabanova 2 pm M,O	25
Adriana Lecouvreur 7:30 pm D,E	28	29	Katya Kabanova 8 pm G,H	30	Das Rheingold 8 pm J,K	1	Adriana Lecouvreur 2 pm M,N	2
Faust 7:30 pm D,F	5	6	Das Rheingold 8 pm G,I	7	Faust 8 pm J,L	8	S.F. OPERA FAIR Noon to 6 pm	9
Das Rheingold 7:30 pm D,E	12	13	Faust 8 pm G,H	14	Aida 8 pm J,K	15	Das Rheingold 2 pm M,O	16
Ariadne auf Naxos 7:30 pm D,F	19	20	Aida 8 pm G,I	21	Rheingold 1:30 pm X Ariadne 8 pm J,K	22	Faust 2 pm M,N	23
	26	27	Ariadne auf Naxos 8 pm G,H	28	Turandot 8 pm J,L	29	Aida 2 pm M,O	30
I Puritani 7:30 pm D,F	2	3	Turandot 8 pm G,H	4	Aida 1:30 pm X I Puritani 8 pm J,K	5	Ariadne auf Naxos 2 pm M,N	6
Turandot 7:30 pm D,F	9	10	I Puritani 8 pm G,I	11	Un Ballo in Maschera 8 pm J,L	12	Turandot 2 pm M,O	13
Turandot 7:30 pm E	16	17	Aida 8 pm H	18	Turandot 1:30 pm X Ballo 8 pm K	19	I Puritani 2 pm M,N	20
I Puritani 7:30 pm E	23	24	Un Ballo in Maschera 8 pm G,I	25	Faust 1:30 pm X*** Aida 8 pm L	26	Un Ballo in Maschera 2 pm M,O	27

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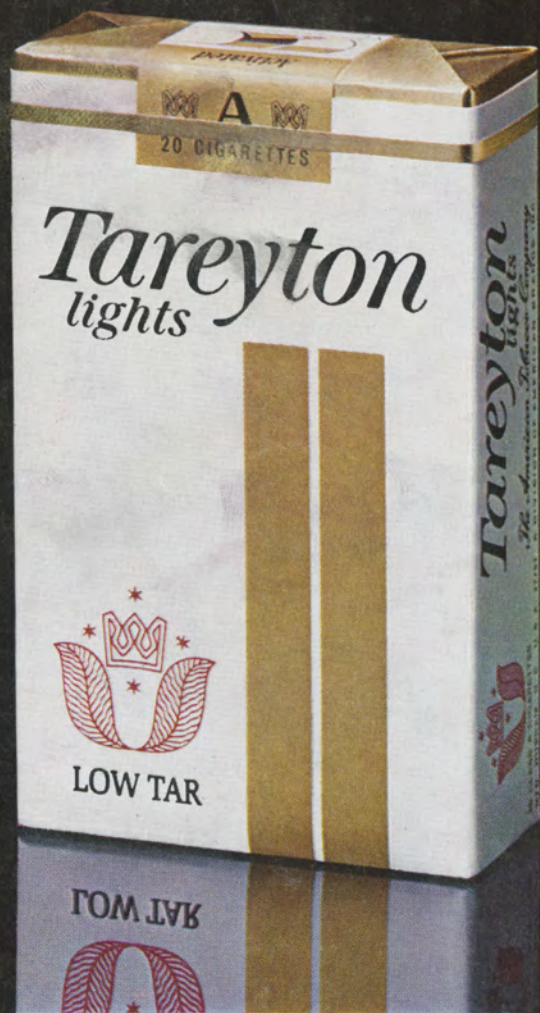


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